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DOCTOR WHO MAGAZINE™

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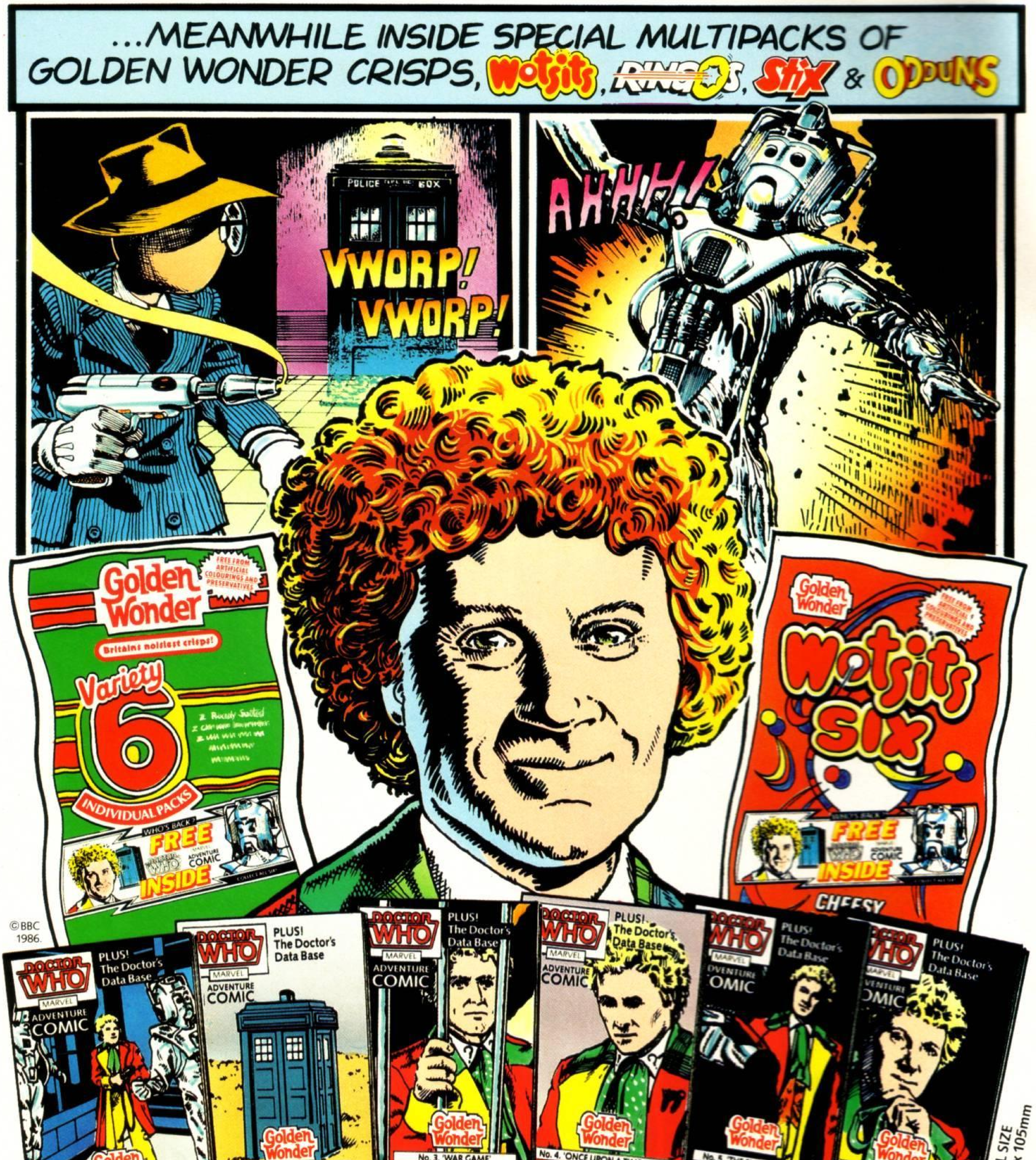
Nicola BRYANT interview

PLUS: MERCHANDISE REPORT and MYTHS AND LEGENDS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COMING NEXT MONTH . . .
We talk to the seldom interviewed **Wendy Padbury** about her days as a companion to the Second Doctor. We update the Episode Guide, a new comic strip adventure starts, we give voting details on the new Season Survey and we feature a pictorial guide to London *Doctor Who* locations – with instructions on how to visit them. **Issue 120** contains eight extra colour pages and is on sale from **11th December**, priced £1.10.

On sale now is the **Doctor Who Magazine Winter Special**, also priced £1.10. The Special reviews the Tom Baker era and also examines the changing face of Gallifrey. Two Time Lords from Season 23 are interviewed.

The **Collected Comics** (£1.75), featuring **The Shape-Shifter** and **Polly The Glot** in full colour, is also available now.

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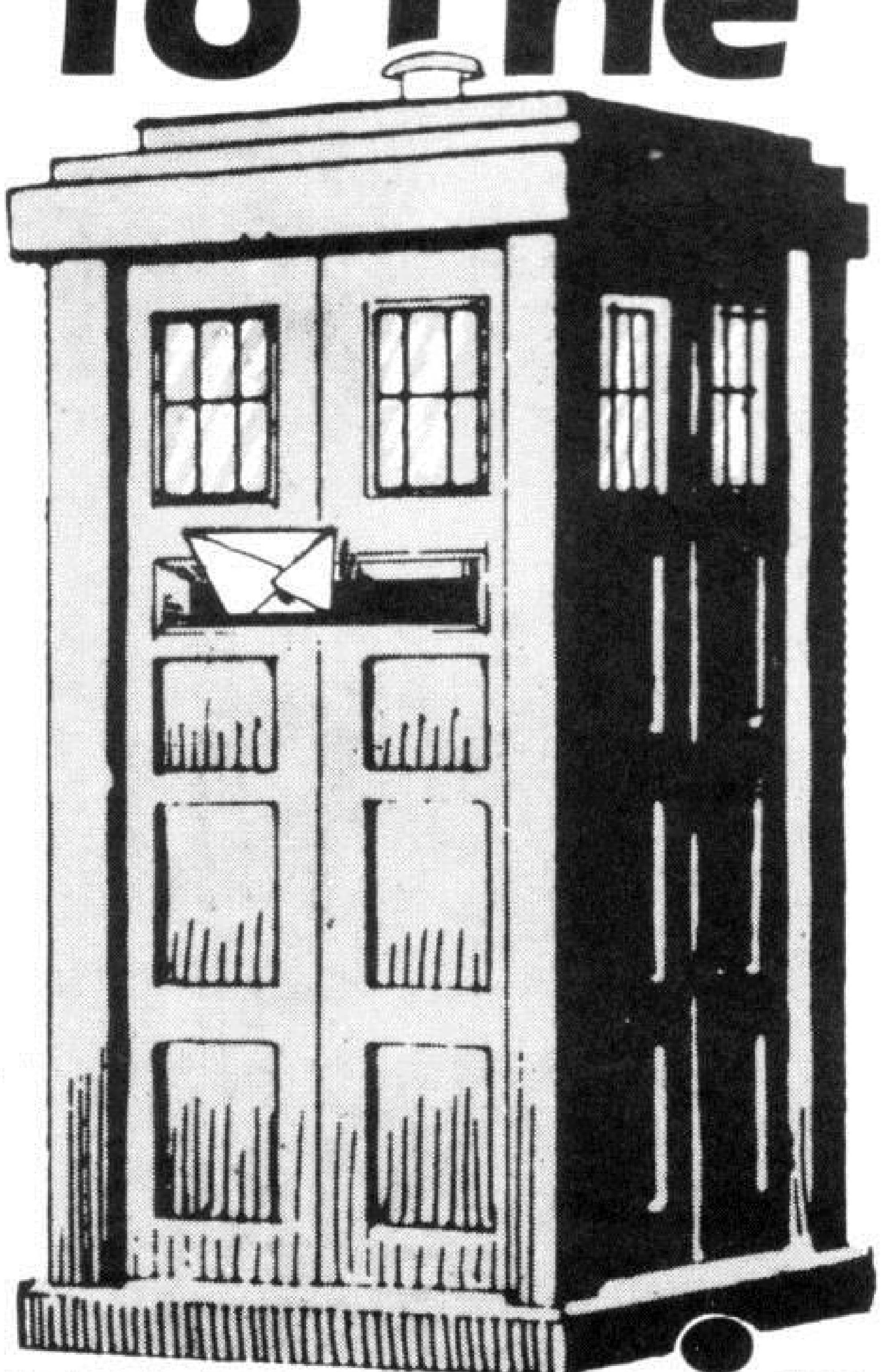
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

NEW SEASON VIEWS

... At the time of writing, episodes one and two of the new season have been screened. They seem to be made up of good and not-so-good points, the good far out-weighing the not-so-good.

To concentrate on the good: the Gallifreyan court-room/spaceship was so detailed that I was hard-pressed to believe that it was just a small model. The Inquisitor and Valeyard's costumes were magnificent, as were in fact, the whole cast's.

Colin and Nicola's acting is as superb as it was last season. Humker and Tandrell had me in hysterics, and the relationship between Glitz and Dibber is just right.

Everything about Drathro was perfect; the voice, the acting, and the tremendous costume.

Iain Ross,
Surbiton,
Surrey.

... The first four episodes of *The Trial of a Time Lord* were well-paced and exciting, with a marvellous use of location work in every episode ...

Mark Short,
Lainxon,
Suffolk.

... We can only congratulate the BBC team on producing such an excellent, faultless story. It was a definite return to more traditional tales of the 1970s, packed with excellent sets, costumes and special effects.

Dominic Glynn provided superb incidentals and the title music combines the mysterious magic of the original with the catchiness of Peter Howell's rearrangement.

The most praise must go to the script; *The Mysterious Planet* will remain a fitting tribute to Robert Holmes.

Mark and John Henderson,
Colne,
Lancs.

... After we survived the awful opening sequence and new music, we got to see the first piece of *Who* to grace our screens for eighteen months. It was definitely worth the wait.

Glitz and Dibber were brilliant, especially the stuff about broken homes. This was a definite throwback to seasons Eighteen and Nineteen, but I would have thought if the BBC were going to change the music they would also have changed the opening sequence.

Thomas Joyce,
Ireland.

... *The Trial of a Time Lord,* part one, was sheer brilliance! The new title music surpassed all its predecessors and from the superb special effects featuring the spaceship at the beginning, until the Valeyard decides to turn the Inquisition into a trial at the end, I enjoyed a thoroughly excellent twenty-five minutes.

Matthew Pearson,
Gosport,
Hants.

... So, the time has finally arrived – the first new *Doctor Who* episode for 18 months! But was it worth the wait?

Well firstly, Dominic Glynn's rejigged theme tune definitely wasn't! I thought it was awful! The picture titles and music did not fit at all – if the music was to have been dramatically changed, then the titles should have been also.

After the titles, the first thing to hit you was the special effects, done for the first time by a computer controlled camera at (I believe) Elstree Studios, using larger, more detailed than usual (for *Doctor Who*) models. The effect was masterful!

But what of the script? Well, the late great Robert Holmes seems to be on to a winner for his last story, if the first episode is anything to go by! A new Doctor and a new Peri. She is much more beautiful, and has matured a great deal – no longer the moaning and whining side-kick. The Doctor has calmed down, and his dialogue sequences with Peri are no longer shouting matches, but realistic 'human' exchanges between two adults.

The dialogue between Dibber and Glitz was vintage Holmes, and the acting on the whole was very good indeed – Joan Sims doing a surprisingly good job, although the aforementioned Dibber was on the wooden side!

Neil Roberts,
Caerphilly,
South Wales.

... I'm afraid I can't agree with R.J. Hammond's rather premature advice (**DWM 117**) to 'write to the Beeb and say how GOOD the new series is.' I mean if the new series *was* good, then that would be fine. But I've seen the first two episodes and, let's be honest, it *isn't.*

The directing is still appalling and most of the cast, particularly Colin Baker (and excluding Nicola Bryant – she will be missed) are way over-the-top. If the leading character doesn't take anything seriously, how is the audience supposed to?

The story, by Robert Holmes, is excellent, but bear in mind that Holmes was always an oustanding scriptwriter. Will the programme still be watchable when we reach story three by Pip and Jane Baker, who last year contributed the weak *Mark of the Rani?* If this is the best the producer can do after being taken off the air for 18 months then I think the series should be cancelled. I for one am not prepared to see a potentially excellent drama series limp on in this 'pantomime' fashion.

Andrew Hardwick,
Leeds,
West Yorkshire.

... The sets, storyline and special effects were excellent, as you said in your preview of story one. However, the acting and dialogue left a lot to be desired and I don't think that JNT has been doing his homework properly.

The claim that this season was going to be 'bigger and better than ever' seems to have disappeared into thin air.

I personally feel that if the season continues to be somewhat disappointing, I can see it being an end to the good Doctor. It could be for the better, too, because it is such a torment to watch a show that was once very classical television turn into a pantomime.

Neil Stoneham,
Halton,
Lancashire.

... My heart sank when I heard the title music. Gone was the catchy tune that we had been used to. In its place was a weak, watered-down version, the first eight bars of which I did not even recognise. By the end of the first episode I was in despair. The acting and plot would not have held the attention of a five-year-old for more than a minute, and the comedy was grossly overdone.

Joanna Gallagher,
Cumbernauld,
Scotland.

... It is great to see the show on television again. The thing that really spoilt it though was that awful rendition of the *Who* tune.

I hardly think the casual viewer would be tempted to stay tuned(!) by such cut-price, sub-standard, and puerile rubbish. I can only guess it is intended as an attempt to recreate the feel of the original theme – but anyhow it fails sorrily, succeeding only in lowering the overall tone of the show, making it appear cheap and childish before it had properly begun.

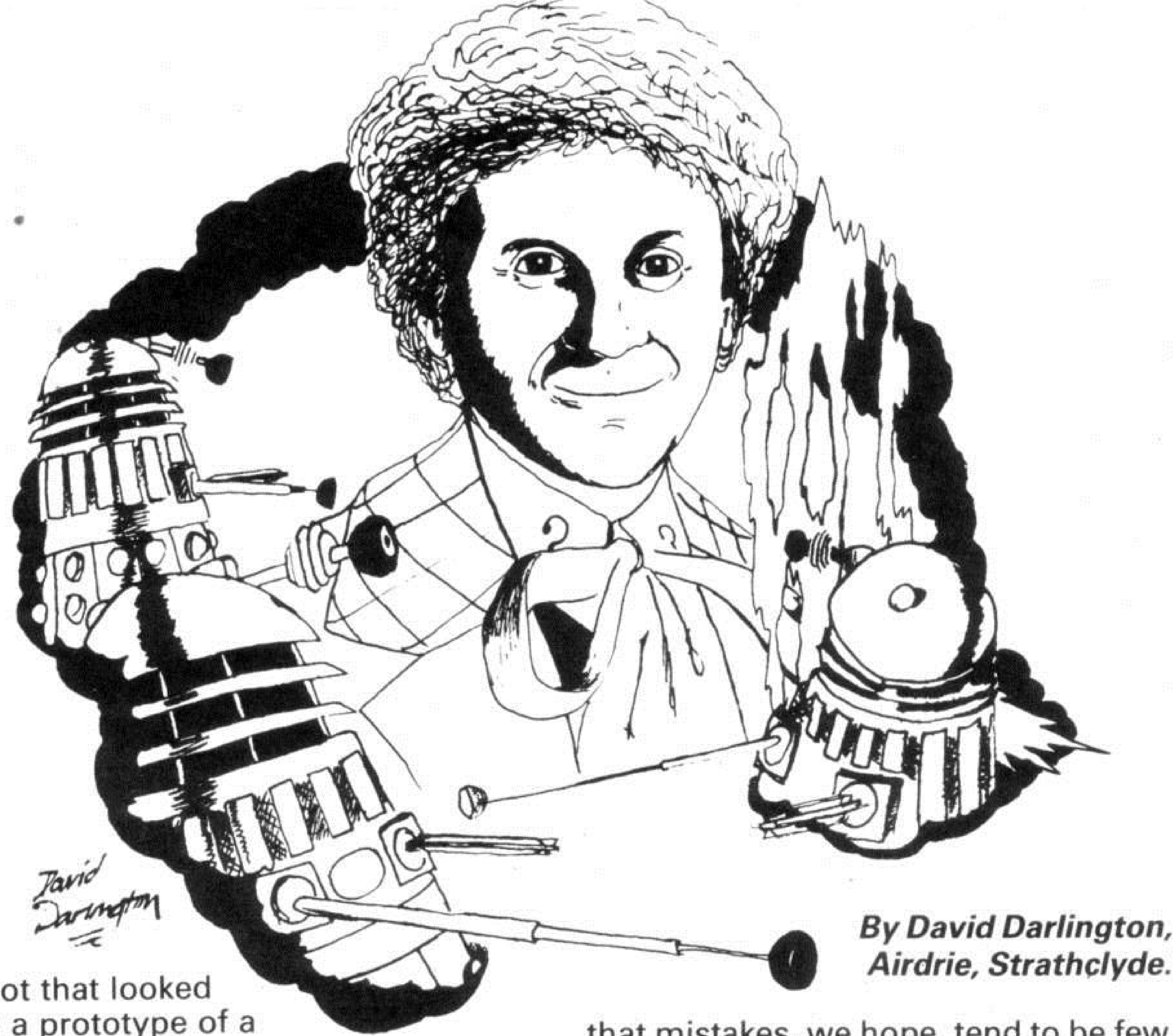
Mark Browne,
Crewe,
Cheshire.

... I must say how pleased I am with the current series of *Doctor Who.* The first four episodes were better than the whole of the last season put together. The opening sequence with the TARDIS being snatched out of time was superb. I thought the location scenes would look cheap and nasty being filmed with video but I was wrong. The episodes avoided the obvious jumps between film and video that happen in so many programmes.

Credit must go to Tony Selby and Glen Murphy for playing the parts of Glitz and Dibber so well and I loved the Doctor's dramatic outburst in episode four when he referred to the Valeyard as the Knackers Yard. My only complaint is about that awful robot that looked like a prototype of a Dalek. It spoiled what was otherwise a good story.

I must also say how impressed I am with the first in the series of the *Doctor Who Collected Comics.* The colour is fantastic and I eagerly await the second volume.

Steven Smith,
Nottingham.



By David Darlington, Airdrie, Strathclyde.

RICHARD REPLIES

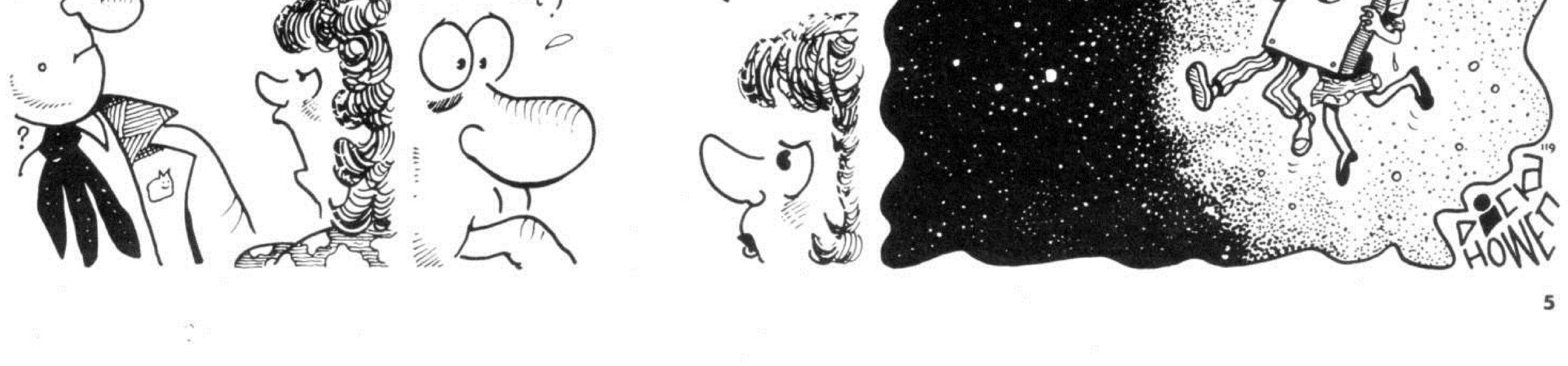
In reply to William Preston's letter (**DWM 117**) concerning my articles on *Fantasy Males* and *Fantasy Females,* I would like to point out that having checked the articles for inaccuracies once again, I can find none. Perhaps I've missed something ... but we do try to pin-point any errors before printing. That is one of the reasons that John Nathan-Turner acts as adviser to the magazine – his office will correct anything that is wrong, so that mistakes, we hope, tend to be few and far between.

As to the actual content of the articles, well, I realised they wouldn't be to everyone's taste, being largely there for fun. However, I'd like to add in further reply to Jennifer Bealek's letter, that I extensively researched my *Fantasy Males* piece among many of the women I know who watch the show, and Julian Glover figured high on several lists – after all, it wasn't about hunks (Ian Chesterton was hardly Arnold Schwarzenegger!) but about general attractiveness. On the other hand, neither our editor nor assistant editor thought much of my selection either, so maybe you do have a point!

Richard Marson,
London.

More details of our competition to re-name the Letters Page, in ***issue 120.***

DOCTOR WHO? by Tim Quinn & Dicky Howett


WELL, IT'S YOUR *OWN* FAULT, **DOCTOR...**
I *WARNED* YOU NOT TO PARK THE **TARDIS** IN FRONT OF THE **BRITISH TELECOM TOWER...**
THEY WERE *BOUND* TO **MODERNISE** IT!

MYTHS &

Over the years various mythologies have been plundered for inspiration by the production teams on *Doctor Who*.

In *Part One* of *Myths and Legends* Richard Marson traces the evolution of the unique 'Whoniverse' during the eras of the first three Doctors.

In many of the greatest *Doctor Who* adventures, it is the combination of mythology and legend which provides the basis for a strong storyline and which allows the writer to draw on some established scenario to help provide the thrills for an often unsuspecting audience. In the very early days, legend was worked most often into the historical stories, although certain mythological traditions often found their way into the science-fiction scripts.

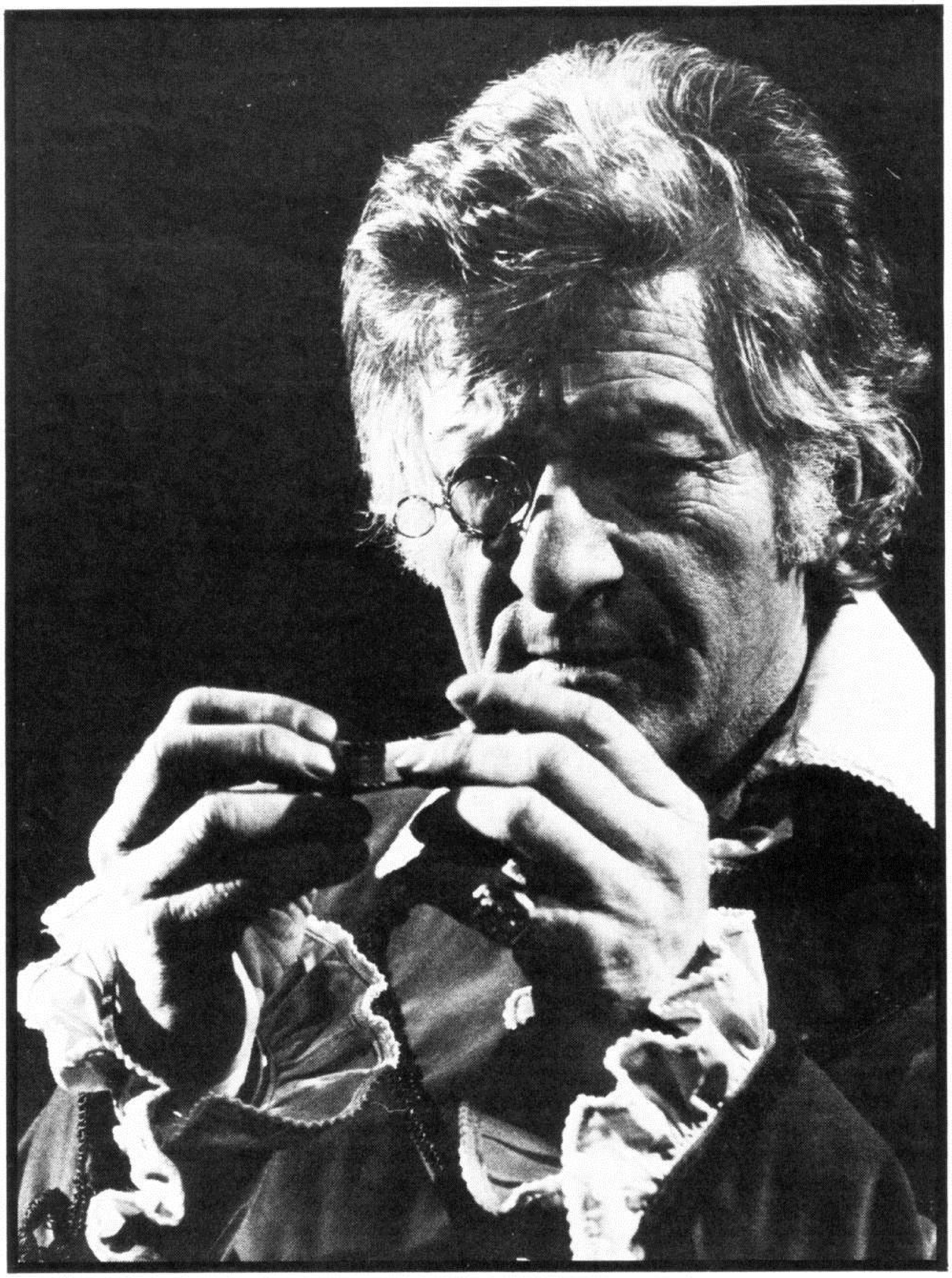
The first story presented us with an entertaining, even gritty, portrait of the dawn of mankind, exploiting the tradition of a primitive tribe who communicated through grunts (but were none the less equipped with a highly eloquent vocabulary when it was dramatically convenient). Even the most knowledgeable historians know little about the details of early Man's life, and, as a consequence, Anthony Coburn's script draws largely from myth.

Characterisation of famous historical figures had, often from necessity, to be based on legend rather than fact, particularly with those about whom little is known, such as Marco Polo.

On the other hand, it is somewhat noticeable that this drawing from recognised historical figures involved little real research or effort in the case of characters like Bonaparte and Robespierre in *The Reign of Terror*. Writer Dennis Spooner readily admits that these were based on a basic knowledge of history, and that no real insight was needed – everyone knew Robespierre to be a nasty piece of work, who was eventually overthrown during the height of his own Terror.

Unfortunately, what Spooner missed was the true depth of Robespierre's hatred and vindictive malice, which, if accurately portrayed, would have provided a much more effective, less caricatured villain. It was only with the advent of lush historical dramas like *The Six Wives of Henry VIII* that television really discarded myth in favour of researched characterisation.

Even more laughable were Spooner's representation of Nero in *The Romans* and Terry Nation's myth-based historical charade game in *The Chase*. Nero was a pantomime villain, and Rome was represented strictly in the *Carry On* school of accuracy. Similarly, Nation's *Chase* featured a dire 'flashback' to Elizabeth I talking to Shakespeare, and making constructive suggestions about his new play, as well as famous legends like the mystery of the *Marie Celeste* being worked into the plot. This was explained by having the ship's crew frightened overboard by the appearance of the Daleks!



***Taking a closer look in* The Curse of Peladon.**

LEGENDS

Happily, the dubious ethics involved in the last two stories were not generally a feature of *Doctor Who's* historical stories. In the detailed examination of this genre, published in ***DWM 1986 Summer Special,*** the scripts of such stories as *The Massacre* and *The Highlanders* were shown as relatively pure. It was only scripts like *The Gunfighters* and *The Smugglers* which went in for out and out parody, spoofing their parent legend shamelessly down to the last enjoyable, camped-up cliché.

Galaxy Four used myth to a more original end, the creation of a new civilisation, drawn from another source. This story featured the Drahvins, domineering female warriors who kept men purely for procreation.

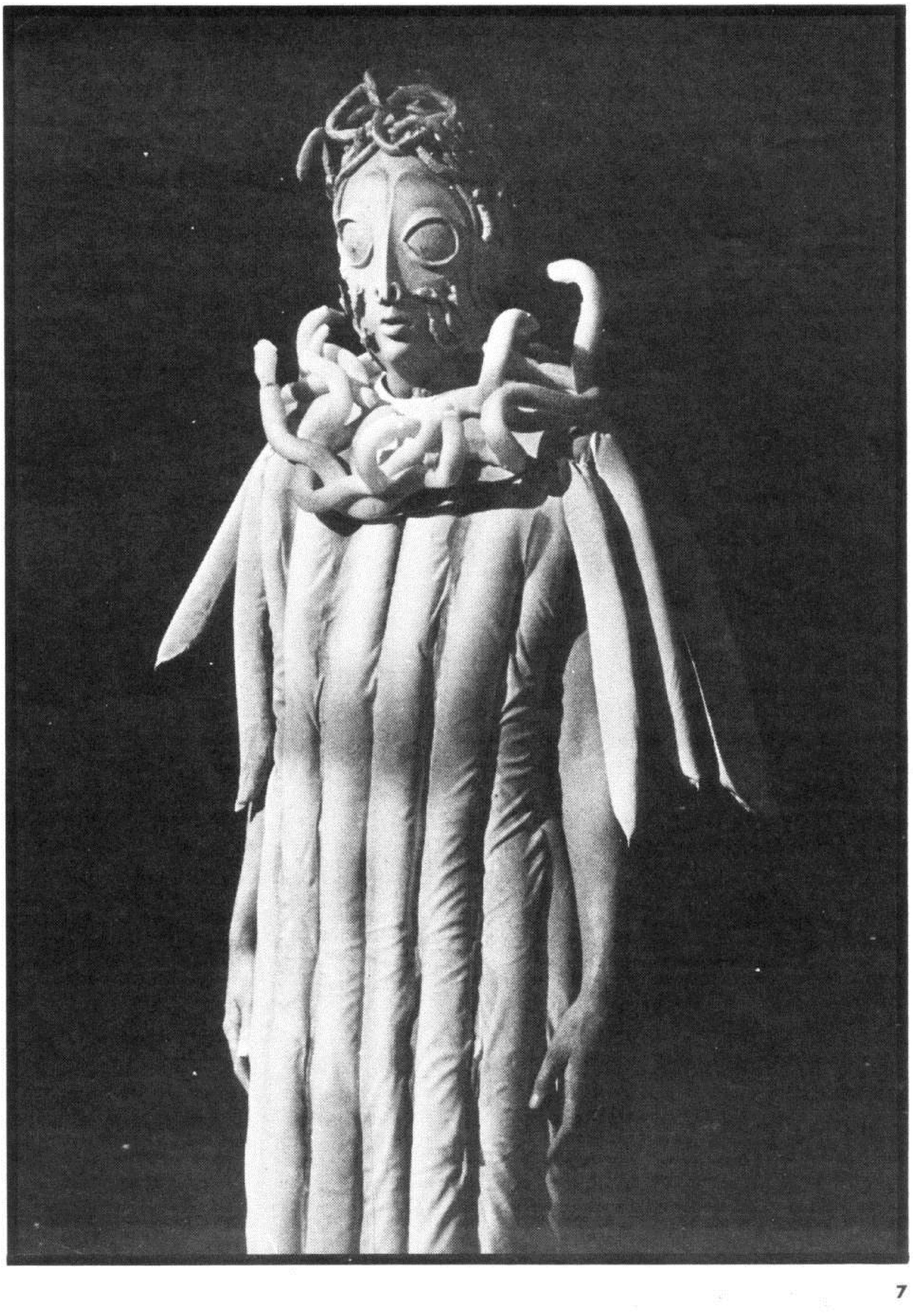
William Emms, creator of this entertainingly daring script clearly got his inspiration from those legendary warrior women, the Amazons. In the process of transferring them to an outer space location, he fashioned an excellent 'new' story round an old dramatic convention – role reversal.

Myth even became part of the title in the story which followed, *The Myth Makers*. This was writer Donald Cotton's witty version of the legend of Troy, and his theory as to what might have happened. Again, very loosely based on what was, after all, a misty and uncertain area of history, this story used the entertaining idea that the Doctor's companion Vicki becomes Troilus' bride Cressida, and thus dies hundreds of years before her birth!

Myths were often extended or altered according to what could or could not be done within *Doctor Who's* limited resources, and *The Myth Makers* lived up to its name by turning all the spectacle of the Trojan war into a largely studio-bound series of character confrontations.

One of the oldest legends from the Bible came in useful for series writer Paul Erickson, when he wrote the teleplay for *The Ark*. Using the speculative freedom of science fiction, he decided that one day all of mankind would have to be placed in a giant spaceship to leave its dying world. The basic premise provided the show with an excellent story, only let down by the rather crude production.

However, the team did manage to show some of the animal and plant life stored on the ship, using some filmed inserts shot at Ealing and starring a very amiable elephant! The Biblical origins of *The Ark* were to have been followed up by a script based on the ultimate Christian mythology. Producer John Wiles mooted a story about *The Face of God*, in which the ▶



***Medusa made an appearance in* The Mind Robber.**

MYTHS &

◀ TARDIS would be stopped by a huge face, proclaiming itself to be that of God. For various reasons including William Hartnell's disapproval, this idea never got off the ground.

Patrick Troughton started his time with the programme with a story derived from that most famous of mythological mysteries – the lost city of Atlantis. This was the scenario for a rather weak story about a megalomaniac scientist in *The Underwater Menace*.

The end of the story explained away the fabulous city's demise, with a massive flood unleashed by the crazed Professor Zaroff. Despite the dramatic possibilities that the civilisation of Atlantis offered, 1967 *Doctor Who* came up with a rather unimaginative offering.

However, during the Jon Pertwee years, the series offered two *further* explanations for the city's disappearance. The first came in *The Daemons* (more of that later). This featured Azal, the last of the Daemon scientists, claiming that Atlantis, like Earth, was one of his race's controlled experiments. He threatened to destroy Earth as Atlantis had been destroyed, until Jo and the Doctor saved the day.

A season later, it was the turn of *The Time Monster,* Kronos the Chronovore, to polish off the unfortunate city, which the Doctor and Jo (not to mention the Master) actually got to visit. Although a bit more colourful and opulent than in 1967, this Atlantis was still studio-bound and clearly designed from Greek and Egyptian depictions.

After having brought Atlantis into the series, the programme's producers introduced the mythological science of alchemy into *The Evil of the Daleks*. Alchemy was the process by which scientists, magicians, aristocrats and conmen believed or tried to make others believe, one could turn a base metal into gold. It became associated with the black arts and a whole magical association sprang up around it during the 18th century.

In *Doctor Who* it was the key to the Dalek's promises to Theodore Maxtible, and the reason that he helped them.

The following season another of the great legends to be used in the show appeared – the Abominable Snowmen, or Yeti. Featuring twice, and tremendously popular, these were obvious choices for a *Doctor Who* yarn, and made very good stories. There is just the right balance between pictorial evidence and lack of factual information to allow the writers the freedom to take the recognised 'shape' of the creatures and merge them into a whole new situation of their own making, as Mervyn Haisman and Henry Lincoln managed admirably to do.

Myths were back in full imaginary force in Peter Ling's *The Mind Robber,* which is hardly surprising, since the story was set in the Land of Fiction! Popping up in this one, we had the Minotaur (a legend to become infamous later in *The Horns of Nimon*) and Medusa. Of the two, the latter was by far the most impressive, with her traditional snake-covered head and blank but deadly eyes.

Also present were the fairy-tale character of Rapunzel, complete with long rope of golden hair, and Gulliver, who spoke only the words given to him in his creator's novel. Ling even involved a unicorn, perhaps the most famous mythical beast of them all, as well as taking a shot at creating his own mythical creation from the far distant future. He came up with a renowned comic strip character called the Karkus, whose adventures were legendary in the 23rd Century's 'Hourly Daily Telepress'.

The Mind Robber was an imaginative *tour de force,* blending its mythical ingredients perfectly so that it flowed as a story and managed not to resemble a collection of famous names and faces.

Perhaps it's understandable that after the abundance of mythological references in *The Mind Robber,* Troughton's producers steered clear of more mythically orientated stories, although legendary elements that were introduced during his final season included an exploration of that old question, 'Is there life on Mars?'

Normally *Doctor Who* was quite happy creating its own planets and aliens, but setting stories on real planets, or featuring monsters with recognisable names added an impact that came from the recognition by the viewers. This was the dramatic reasoning behind setting stories on the Moon and then introducing, over two seasons, two supposed residents of Mars – the chilling Ice Warriors and the taciturn *Ambassadors of Death*.

Jon Pertwee's era signalled an increase in the mythological and legend-based stories, as both producer Barry Letts and script-editor Terrance Dicks were fond of this fictional format. Letts worked closely as a kind of joint writer with Robert Sloman, who provided the two best known scripts with this kind of angle.

The first was *The Daemons,* and it drew upon the massive sub-culture of Satanism and the black arts. While it would certainly be untrue to call all of this nonsense, much of it was influenced by the creaky apocryphal atmospheres promoted by trashy novels and Hammer films. *The Daemons* exploited every element of this recent tradition to provide a very frightening storyline matched by Christopher Barry's spooky direction.

As usual, the Doctor represented the force of reason in the narrative, and he explained that what truths there are in the myths and legends of

Rapunzel, a fairy tale allusion from **The Mind Robber.**

devil worship are all scientifically based in fact, derived from the Daemon science. At the end of this story, this life-creating science is quelled and order restored, though not before the somewhat overworked legend of Atlantis once again surfaced! Atlantis, of course, provided the impetus for the whole of Sloman and Letts' other myth-based story, *The Time Monster* (complete with its own Minotaur – a myth within a myth!), discussed earlier.

The same season's *Curse of Peladon* drew heavily for inspiration on the Gothic tradition, which, although explored before in *The Daemons*, had then been heavily watered down by its Earth-based setting. *The Curse of Peladon* was writer Brian Hayles' tribute to the Transylvanian horror stories so popular with cinema audiences in the 1930s and 40s.

On this level, justice was certainly done to the legend.

The Peladonian castle, permanently storm-swept, was a maze of interlocking corridors, lit by flickering flamelight and populated with hammy high priests. This was derived from Hollywood mythology.

In rather the same way, Robert Holmes' *Carnival of Monsters* exploited the whole 'flapper' subculture of the Twenties, an era which particularly fascinated the writer. He claimed that he was well aware of the myth of this kind of presentation, which ignored the 'reality' of social hardship and poverty which faced many. Consequently, the period characters Holmes portrays in this story are imprisoned in a bubble in more ways than one.

As a footnote to the discussion of individual stories, it is worthwhile noting just a few of the many *Doctor Who* aliens and monsters that have been inspired by myth and legend.

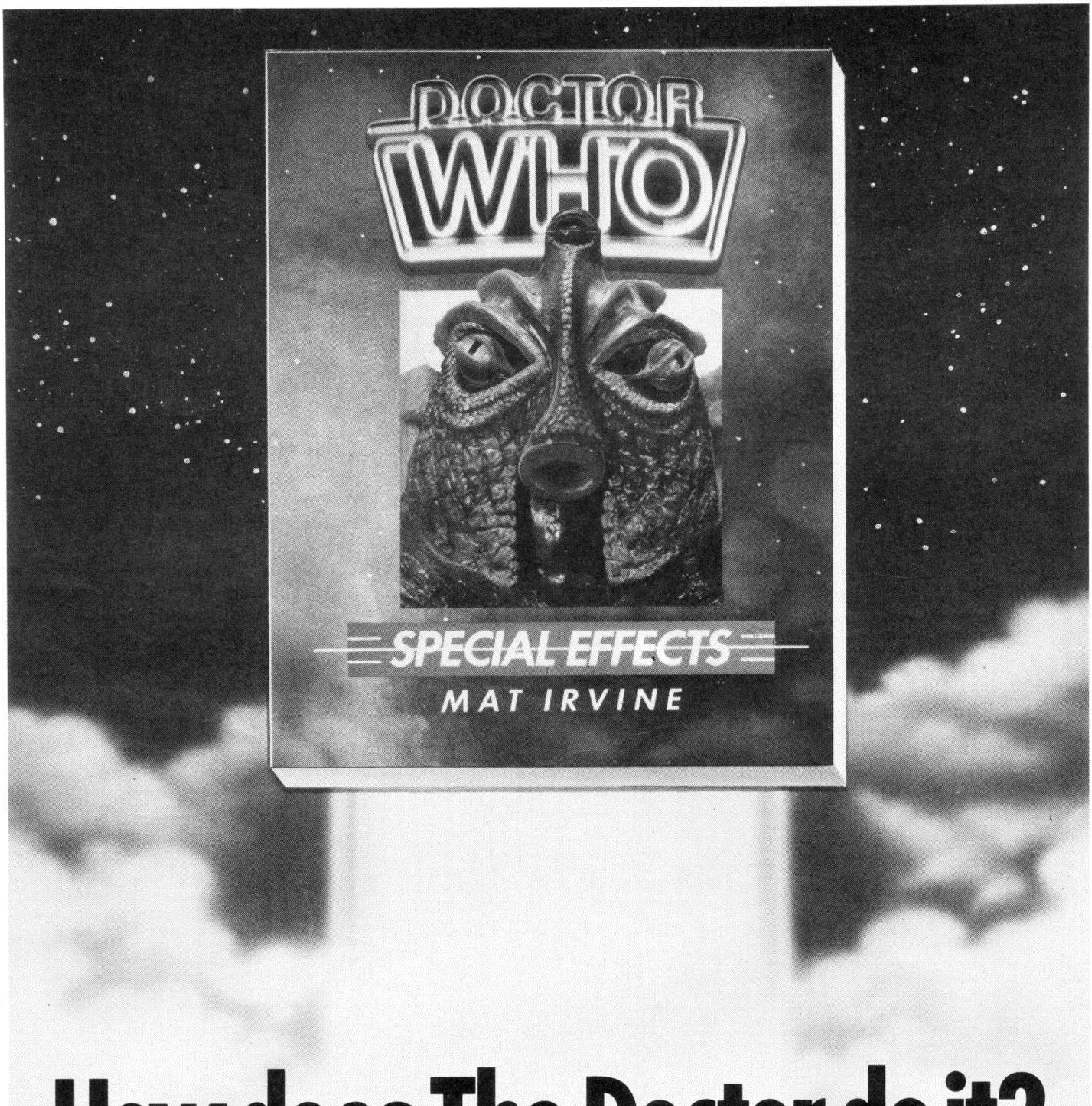
Top of the list for the first three Doctors must be the Draconians, who featured in the Jon Pertwee tale, *Frontier In Space*. These were based on dragons, and were even referred to as such in the story, by way of an obvious nickname. History provided us with perhaps the most obvious legendary monsters, in the form of the dinosaurs in 1974's *Invasion of the Dinosaurs*. Every known type was unconvincingly brought into the screenplay, simply as a device to use dinosaurs, the fact that virtually all the dinosaurs were harmless creatures with barely developed brains was ignored to provide a more conveniently frightening monster.

After a return to the now established Peladon set-up, Jon Pertwee's Doctor left the series, along with the production team responsible for his adventures. They were replaced with a team that took on a different direction. Incoming script-editor Robert Holmes and producer Philip Hinchcliffe were very keen to use stories that took as their inspiration famous genres.

This interest was a great favourite of the suceeding script-editors Anthony Read and Douglas Adams, and resulted in the Tom Baker era delving into many more myths and legends.

Next month, we will be journeying through that era and up to the present day, as well as finding out just why it is that the more recent teams, those of Christopher Bidmead and Eric Saward, have tried to steer clear of large amounts of borrowed fact and fiction ◇

***Terrorised by a pterodactyl in* Invasion of the Dinosaurs.**



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GALLIFREY GUARDIAN

No 119 DEC 1986

TOWARDS A NEW FUTURE

As *Gallifrey Guardian* goes to press, it seems highly likely that there are several important changes looming for the programme. The first is the BBC Press Office announcement that a new series for next year is now "highly likely, probably to go into production in the spring quarter of next year, for transmission in the autumn of 1987."

Forecasts would seem to indicate an episode count in the region of twelve to fourteen episodes, the same allotted for the current season. Any firm confirmation of the shape of season 24 will not be made public until November at the earliest, and as the magazine goes to press several weeks before publication, we should have an update by issue 121 at the latest. Something to bear in mind is Michael Grade's recent refusal, at a press conference to launch the BBC's autumn season, to confirm the long-term future of the show. Although he pronounced the first episode a vast improvement on last year's stories, he had yet to see the rest of the seasons. Ratings will also play an important part in the final decision.

BACK TO BUTTONS

Colin Baker will once again be in pantomime this Christmas, in the John Nathan-Turner scripted version of *Cinderella*. Colin will be playing Buttons, as before, and the programme's producer hopes to be able to direct the production himself. Colin, however, is the only *Who* name in the cast; other principals include Wendy Richards from *EastEnders* as Dandini, Carol Kaye from *Albion Market* as the Fairy Godmother and veteran comedian Hugh Lloyd as Baron Hardup.

The production will be mounted at the lavish Theatre Royal in Brighton, from the 12th December through to 10th January. Elsewhere, Bonnie Langford will also be back in panto playing her hugely successful part of *Peter Pan*.

VIDEO HOLD UP

In the post Royal Wedding rush, and with massive plans to launch the BBC's new cutprice video range, the forthcoming *Death To The Daleks* has had to be moved on to a release date early next year, either January or February. BBC Video described the last couple of months as hectic in the extreme, but the results should begin to appear soon, what with the first cut-price *Doctor Who* tape being a £9.99 *Revenge of the Cybermen*.

Ex-*Who* director Matthew Robinson has also edited a cheap compilation version of early happenings in *EastEnders*. These 'below £10' tapes have proved very popular under other labels and *Doctor Who* could certainly benefit from the same mass purchase. The tapes will be marketed through shops like Woolworth's and W.H. Smith's.

DAYTIME *DOCTOR WHO*

Watch out for a new programme due this month in the BBC's big new daytime TV package. Called *Open Air*, one of its features will concern *Doctor Who*, looking at the programme in a general way and coming right up to date with a delve into the making of the series today.

With the collaboration of the hard-pressed *Who* team, a crew from *Open Air* were allowed to use some of the studio time on the last day of recording for the season, back in mid-August. Colin Baker gave up most of his lunch hour to feature and the end result should be interesting.

The return of the programme generated predictable interest from the media. Bonnie Langford was a guest on *The Saturday Picture Show*, while *Wogan* devoted nearly 20 minutes to an interview with Colin Baker and Lynda Bellingham. *Blue Peter* weighed in with a monster based edition in the middle of September.

THE SAWARD SPLIT

With the *Sun* newspaper and the trade paper *The Stage* both having printed segments of a 'tell-all' interview which ex-script-editor Eric Saward gave to *Starburst* magazine, it seems our official explanation of a split through the 'grind becoming too much' was not the whole story. Saward's comments in the *Starburst* interview, dismissed by the BBC as 'not being worthy of comment' show that the reason for his departure was a series of creative and personal differences between editor and producer, as well as frustrations of not having enough time or money to create the kind of show Saward always envisaged.

This situation is not a new one to *Who*, let alone to the film and television industry as a whole. Previous producer John Wiles and his editor Donald Tosh both quit, citing the working atmosphere to be the reason for their departures. Director Alan Bromley left early on *Nightmare of Eden*, and innumerable writers have quit amid creative differences. It just goes to show what a fraught job television production can be, and how tense life can prove in the hot seat.

IN THE LIMELIGHT

Proving that *Doctor Who* wasn't the acting graveyard it has been to some of her predecessors, Nicola Bryant, recently departed as Peri, has landed a major stage role in a play called *Killing Jessica*.

Starring alongside ex-*Avenger* Patrick Macnee and *My Fair Lady* star Liz Robertson, Nicola will be appearing nightly in the West End. She said: "It was just like a dream. It's something that I've always wanted to do. One of the reasons I decided to leave was I wanted to do other things."

Meanwhile, former Doctor Peter Davison looks set to film a new series of his old hit *All Creatures Great and Small*. More on that as and when.

BACK AT BRENTFORD

Steve Bryant, head of the BBC Film Library is keen to follow up any leads that might help to recover old *Doctor Who*, particularly as he has had considerable success in tracking down other pieces of classic Sixties television.

Latest to return include a 1962 thirteen-part serialisation of *Oliver Twist* (with Wendy Padbury's husband Melvyn Hayes as the Artful Dodger) and a 12-part 1965 series of *Sherlock Holmes* with Douglas Wilmer in the lead role – a show which had a lot of work put into it by none other than Verity Lambert.

NEW SEASON RATINGS

Unconfirmed reports of the ratings figures for the first *Doctor Who* episode are 4.9 million, comparable to *The Leisure Hive* ratings and achieved against the opposition of *The A-Team*.

OFF THE SHELF

A regular look at the world of Doctor Who *in print . . .*

Question: Why does the new novelisation of *The Mind Robber* start with an escape from a volcanic eruption on Mount Vesuvius, when Ian Marter went to great pains in *The Dominators* to keep the original 'lead in' to *The Mind Robber* intact?

Answer: Why not? Who cares? *The Mind Robber* is sufficiently entertaining for us to overlook descrepancies such as this and whilst the purists might moan, folk who simply like a good read can pick up this book, with its startling cover by David McAllister and enjoy 144 pages of good fun.

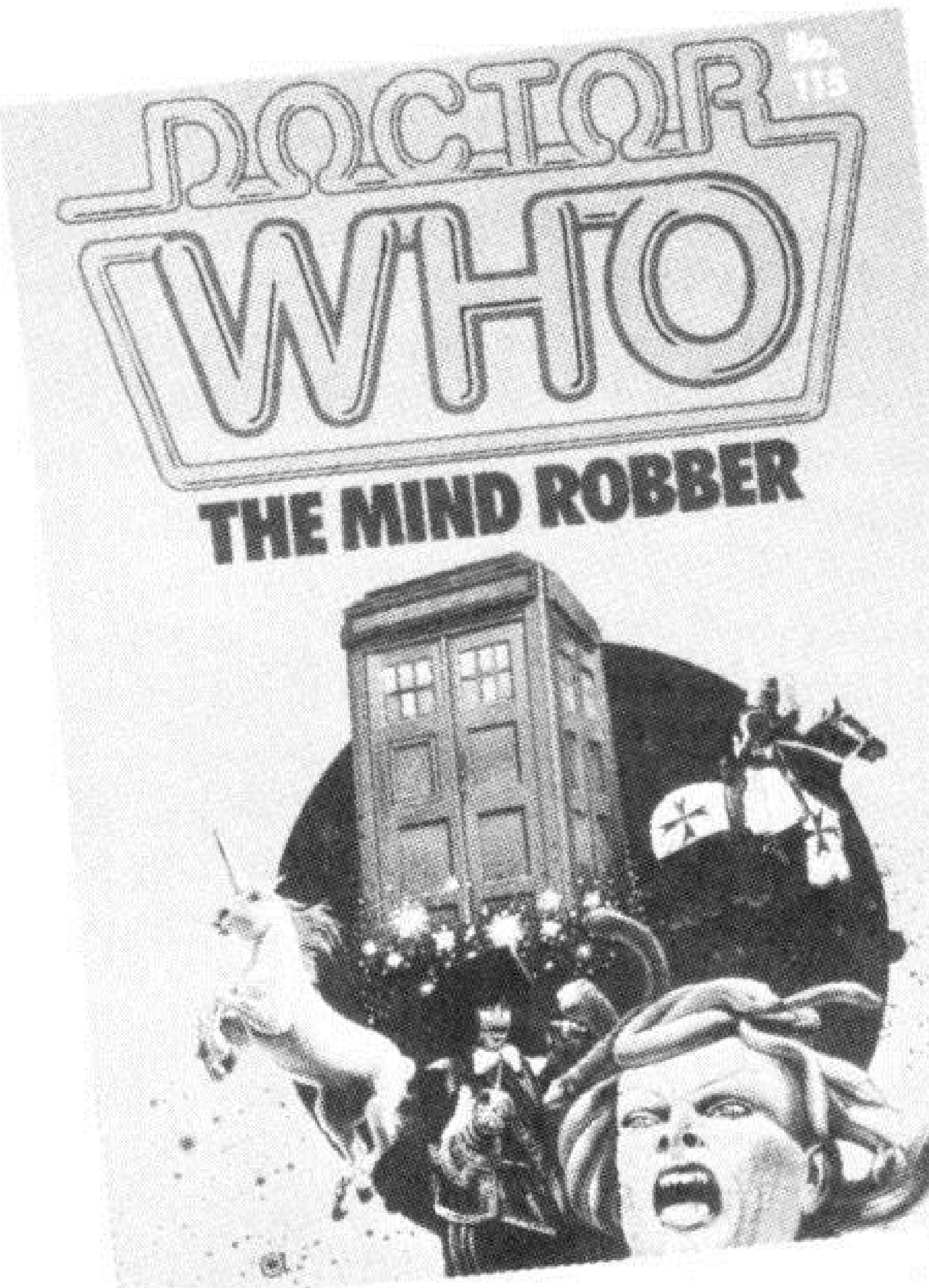
Like a lot of good writers WH Allen have used recently, Peter Ling looks as if he has really enjoyed reliving the old script and has put it onto the printed page with flair and a new insight and has fleshed it out considerably. The book starts rather weirdly and gets weirder.

As a story, *The Mind Robber* is quite an oddity. It came within a season (six) that was drawing the whole *Doctor Who* series dangerously close to cancellation and thus one would assume that new producers and script editors would take great pains to reverse the trend towards 'unpopular' stories and try to produce a safe ratings winner. Instead, they went in the opposite direction and commissioned a story that was totally weird and alien, and more humorous than many in recent years. Living toy soldiers, a fuddy-duddy, has-been writer, a comic strip superhero and various mythical beasts all combined with fairy tales and a bit of E. Nesbit and Dean Swift, to make a comprehensible but quite extraordinary story.

The Mind Robber caught the public's imagination like wildfire. It might not have been the greatest ratings grabber of all, but it is certainly one which 'casual viewers' as opposed to 'fans' seem to remember with amazing clarity. The book differs in many aspects from the TV version; obviously here Peter Ling wasn't restricted by BBC budgets and without going over the top, he lets his, or our, imagination run sufficiently riot to bring a quite different feel to the whole thing.

PETER LING DISCUSSES HIS NOVELISATION...

To many people, the name Peter Ling means one thing, Central TV's *Crossroads*, a programme he created with Hazel Adair (it was running successfully when he wrote *The Mind Robber*) and continued to storyline for its entire run up to date, although November this year (when *The Mind Robber* is published) will see his name go up for the last time, as new producer William Smethurst makes radical changes to the show.



Whether this new-found freedom will mean Peter Ling will return to writing for *Doctor Who* depends very much on the producer of *Doctor Who*, but as Peter explains: "I'd love to do another *Doctor Who* but I'm not sure that my particular approach is right for the programme. I can't see the BBC these days doing something like *The Mind Robber*, which is really the only kind of *Doctor Who* I could do. The fans like the *Doctor Who* they've got used to today, more science fiction, more of a thriller.

"I don't know really why I wanted to be a writer, I just always wanted to be. It really started in my teens. I sent stories into women's magazines – usually they were sent straight back. Then I attempted a novel when I was eighteen which *was* published, it was quite terrible!

"Then, when I went into the army I found myself writing and directing army shows, and found I liked writing for actors. Just before I was due to be demobbed I got T.B. and so was rushed into an army sanatorium and stayed there for two years, until they discovered this new drug which cured it.

"Being there gave me a lot of time on my hands, so I listened to the radio, a lot of comedy shows and thought, 'Well I can do that,' so I started sending in things to comedians. Funnily enough, the first person who bought some of my stuff was a stand-up comic called Jon Pertwee! I became his permanent writer, when I left hospital, for a while, and wrote for magazines like *Punch*. My first job in television was by pure accident. I met a school friend, also a writer, in Shepherds Bush once for lunch and he said he was going to see a producer about writing some adaptations for children's television and suggested I come along.

"We met this producer who told my friend that there were too many copyright problems and the project was cancelled. However, the producer offered him work on a new children's magazine programme, called *Whirleywheel*. My friend, bless him, said sorry he couldn't do it but pointed at me and said, 'But I'm sure Peter could do it,' and so I ended up writing children's material for some years.

"Then I crossed over to Commercial television when it was new, to write for grown-ups! shortly after, I went back to the BBC with a friend called Hazel Adair and started a soap opera called *Compact*, which ran for three-and-a-half years. While we were doing that, we started *Crossroads* for Lew Grade on the other side. Then after a few years, whilst on a regular journey from London to Birmingham for a script conference I travelled with two of my fellow writers, who were about to start on *Doctor Who*. They were Derrick Sherwin and Terrance Dicks. When Derrick was producing and Terrance editing, they asked me if I would do a *Doctor Who*. I said I couldn't, I didn't know science fiction at all but they said, 'Oh go on,' and so I turned out *The Mind Robber*, which is probably less science and more fiction than any *Doctor Who* done before or since!

FIRST MASTER

"I found writing in the fictional characters quite easy; it was my field if you like, having been a children's writer before. Also, I spent seven years writing the only non-comic strip story in the weekly *Eagle* comic, an endless story set in a boys' school. So when I came to do *The Mind Robber*, I sort of based the arch villain, the Master, on myself. It was me in the days when I would sit and write however many thousand words per week for *Eagle.*"

Mentioning the Master, I wondered if, when writing the novel, Peter thought to change the villain's name, so as to avoid confusion with the better-known evil Time Lord of the Pertwee-onwards years, or did it have to stay 'master' to fit in with the tricky dialogue spoken by Lemuel Gulliver in the story, as all his lines were straight from Swift's novel?

"No, not really. When I was writing the scripts I researched *Gulliver's Travels* quite a lot; it wasn't something I knew backwards or anything. I just found the right dialogue, although I cheated a bit and stuck together phrases quite unconnected in *Gulliver's Travels.* Most of the phrases were accurate, though. As you say, it was ironic that later another character called The Master came along and to try to avoid that confusion, I offered to change the name, but Nigel Robinson at WH Allen said to leave it in and he'd put a note in the book to explain that it wasn't the same person."

A little-known fact is that although *The Mind Robber* was in five episodes, Peter only wrote the last four. Because *The Dominators* was cut from six episodes to five, a new episode was written onto the beginning of *The Mind Robber* by Derrick Sherwin. Had they worked together on that episode and how had Peter worked it into the book?

"I can't remember too much about that. We did discuss it but Derrick wrote it all. I already had the White Robots in my story and he just introduced them earlier. In the book, I expanded the episode to make it a more striking opening. I did it in flashback because I thought it more dramatic starting with the Doctor lost and confused in the land of fiction.

"First I got the scripts out and then Nigel gave me a video copy to watch. I thought it held up very well, although I suppose by modern standards the production must have seemed very amateurish! There's a slightly endearing home-made quality about it, and I really liked seeing it again."

Had he tried writing another script in those days?

"We did toy with the idea of doing another one which was equally way-out. I came up with the idea of another dimension, where time was running backwards and the story started at the end and worked backwards. I suppose if we were logical, it needed everyone walking and speaking backwards. Anyway, it didn't really work but I did like the idea of starting with the ending and going backwards to try to work out why everyone was there!"

Finally, as Peter Ling was connected with *Compact*, *Crossroads* and once again with Hazel Adair, the up-and-coming *Impact* series, did he consider *Doctor Who* a sort of soap opera?

"No, not really. I suppose you could say it's an endless serial and in that sense, its a soap opera, but what you really need in soap is family groups, people falling in love, getting married, divorced or killed. That's the real material of soap operas. Maybe someone should have a baby in the TARDIS – then it could be a soap opera!"

The Mind Robber comes out this month in hardback and sees paperback release next spring. Perhaps if WH Allen started printing non-televised *Doctor Who*, Peter Ling's backward story might be an ideal candidate...

◆Gary Russell

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John Tulloch and Manuel Alvarado

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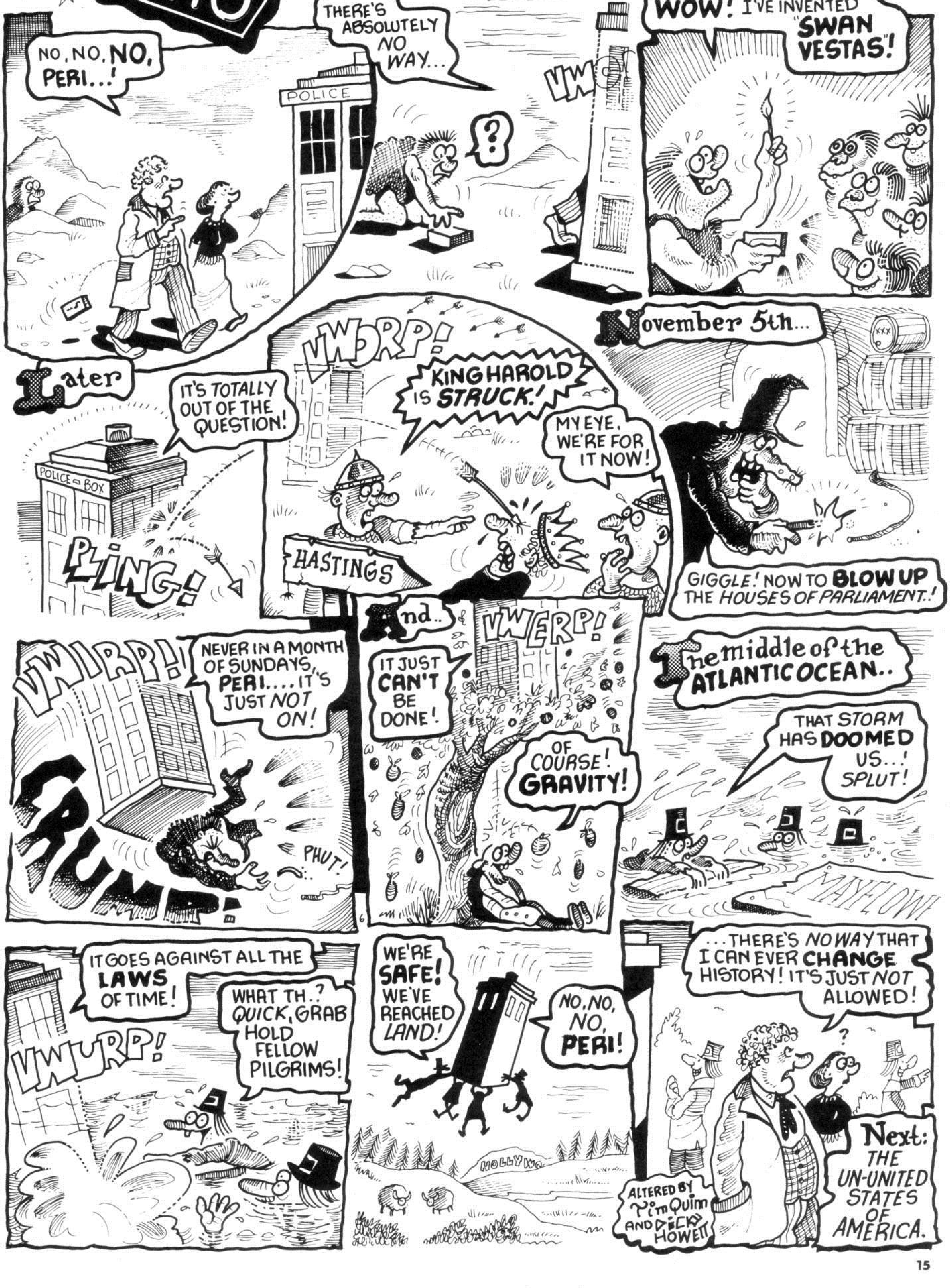
The DOCTOR WHO HISTORY TOUR or The bits we've missed so far....


NO, NO, NO, PERI...!
THERE'S ABSOLUTELY NO WAY...
POLICE
?
VWO
WOW! I'VE INVENTED "SWAN VESTAS"!
Later
IT'S TOTALLY OUT OF THE QUESTION!
POLICE BOX
PLING!
VWORP!
KING HAROLD IS STRUCK!
MY EYE, WE'RE FOR IT NOW!
HASTINGS
November 5th...
XXX
GIGGLE! NOW TO BLOW UP THE HOUSES OF PARLIAMENT..!
VWIRP!
NEVER IN A MONTH OF SUNDAYS, PERI.... IT'S JUST NOT ON!
CRUMP!
PHUT!
And..
VWERP!
IT JUST CAN'T BE DONE!
OF COURSE! GRAVITY!
The middle of the ATLANTIC OCEAN..
THAT STORM HAS DOOMED US...! SPLUT!
MAYFLOWE
IT GOES AGAINST ALL THE LAWS OF TIME!
VWURP!
WHAT TH..? QUICK, GRAB HOLD FELLOW PILGRIMS!
WE'RE SAFE! WE'VE REACHED LAND!
NO, NO, NO, PERI!
HOLLYWO
...THERE'S NO WAY THAT I CAN EVER CHANGE HISTORY! IT'S JUST NOT ALLOWED!
?
Next: THE UN-UNITED STATES OF AMERICA.
ALTERED BY Tim Quinn AND Dicky Howett

Nostalgia

'Devil's End. The very name sends a shiver up the spine . . . Devil's End is part of the dark mythology of our childhood days, and now for the first time the cameras of the BBC have been allowed inside the cavern itself. In this cavern, pagan man performed his unspeakable rites; in this cavern, the witches of the 17th Century hid from the fires of Matthew Hopkins, witchhunter extraordinary; in this cavern . . . but I could go on all day. There is something strange about Devil's End. Is Professor Horner being as foolish as his critics would suggest? I must admit, standing here in this . . . unquiet place, I'm beginning to have doubts myself.'

Alastair Fergus.

The trailers shown on BBC1 in the week preceding the start of *The Dæmons* set the tone of the story very well. They included a section of BBC3's above scene-setting report, as cameras (on screen) followed Alastair Fergus around the dark recesses of Devil's End cavern.

Then there came a shot of Bessie zooming along a lane, over which an announcer revealed that the Doctor and Jo would soon be up against, 'the unearthly forces unleashed at Devil's End'. A weird howling gale struck a signpost further down the lane, spinning it around so that it pointed in the wrong direction. It was a warning that this was going to be an unusual, and perhaps very frightening *Doctor Who* story.

From the early black and white days of Frankenstein and Dracula films from Universal Studios, through the blood and gore of Hammer, to the recent splatter movies, the Horror genre has always had a wide audience. But one of its sub-genres, films centering on satanism and the occult, seems to leave audiences more unsettled. Man's fear of evil, and his capacity to succumb to it and perpetrate it, is always a very disturbing topic. Most people can stomach lumbering monsters and fanged fiends, but the powers of darkness?

THE DÆMONS

The villagers are taken over by the Master.

It was as an example of this that *The Dæmons* was so disturbing, because it pulled away from the familiar, 'lumbering monster brigade' and took *Doctor Who* the closest it has been to the limits of its format. It posed the Doctor against evil in ultimate form.

Azal, the last of the Dæmons, was a creature in the very image of Satan, which had instilled mortal dread into humankind since the dawn of memory. It had lain in wait over the aeons and now the Master and a coven of witches were ready to call up its awesome power, as a nearby archaeological dig unwittingly released it from its tomb.

COMPULSIVE VIEWING

The first episode was an example of excellent script-writing. Viewers were grabbed by hook after hook which kept them glued to the screens, and ensured they would be back in front of the television the following week.

It began with a ghastly death in a lonely churchyard, Professor Horner's televised dig into an ancient barrow, and a frenetic local eccentric, Miss Olive Hawthorne, warning of the terrible fate about to engulf the village. The village was beset by unearthly whistling gales, which had the power to possess otherwise friendly policemen, and the church was under the aegis of the Master, cutting a strange figure in NHS glasses and priest's vestments.

At UNIT HQ, the Doctor felt an uneasy blast from the past (keyed in with a spooky Dudley Simpson melody), when he heard the name Devil's End mentioned on the television – a feeling strengthened when Miss Hawthorne interrupted the broadcast to tell Professor Horner: 'This man is tampering with forces he does not understand. Death and disaster await you!'

The first of our readers to send in comments on *The Dæmons* pointed out a crucial ingredient of the Pertwee stories:

'As usual, because Jon Pertwee acted his rôle with such urgency and serious concern, children of my age – who respected his James Bond-style of acting immensely – realised that whatever was going on must be seriously dreadful. . . . the menacing element of witchcraft and an uncontrollable force – in the form of Azal – were . . . terrifying to me as an eight-year-old.' Tony Roach, Peckham, London.

Bok.

CLIFFHANGER ENDINGS

The structure of episodes in the Pertwee era was highly valued by the production team, and there is no better example of an introductory episode than in *The Dæmons*. The whole of episode one moved to a thrilling crescendo as the final stone was pulled. A flurry of action and rapidly intercut shots led to the most carefully orchestrated cliffhanger in *Doctor Who*'s history . . .

A few minutes before midnight, Horner prepares to break through into the barrow. There is a long shot of the dim, smoke-filled cavern where hooded witches dance around the altar chanting their invocations; a tree falls across the road in front of Bessie, and the Doctor and Jo have to race on foot to the Devil's Hump (Jo typically trips over). A close-up of the Master in a blood red gown follows, arms raised above the altar, he is summoning the evil forces from the past, 'Arise, arise at my command! Azal! Azal!'

The Doctor races into the tunnel at the barrow, shouting, 'Stop! Don't pull that stone! Don't!' – but, as midnight strikes, Professor Horner scrapes away the last piece of stone. The ground quakes, a ferocious demonic gale pours out, blasting the TV crew, whipping up their cameras and arc lamps and sending them crashing down the bank.

In the cavern, the power surges in, bringing a stone gargoyle to life, its eyes gleaming red. The Master is at his most imposing, arms raised, face exultant . . . Struggling in the darkness, wind flying through her hair, Jo enters the tunnel and cries out in grief. Three ice-covered corpses are lying facedown in the mud. 'Doctor, no! Oh Doctor! No! . . .'

'Every time they went into the cavern, I nearly died. I remember the Master was going to sacrifice a chicken and then Jo when he caught her. It was a horrible place.' Julie 'Nyssa' Rathbone, Galashiels, Borders.

BLACK MAGIC

The Master was superb as the Magister (the leader of a black magic coven), using magic, or what the Doctor revealed to be dæmonic science, in another bid to dominate the Earth. Not only did he have a dozen black cowled witches under his command, he brought to life an impish gargoyle to do his bidding.

Once animated, Bok was like a horrid dwarf which could fly and vaporise people at the point of a finger. Our readers have very clear memories of the creature:

'Although much of it is very hazy, I can distinctly see Bok emerging from the gloom to confront a terrified Jo Grant and the Doctor. After this story I wasn't allowed to watch Doctor Who *for quite some time.' David Hammond, Haddenham, Cambs.*

'When we saw the hideous gargoyle Bok come to life, this really was 'behind-the-sofa' material – far more horrific than any Dalek! In particular, the scene where Bok 'exploded' under UNIT's attack – only to reassemble – can never be forgotten. Was this grotesque creature completely invincible? I had genuine nightmares over Bok and for months afterwards, I was actually afraid to touch or even go too near to statues in the park!' Tony Roach, Peckham, London.

The appearance of Bok in some ways made up for the long delay in showing what Azal actually looked like. Although his presence was felt throughout, the Dæmon was not fully revealed until the climax of episode four.

In previous episodes, there were ▶

Miss Hawthorne.

cunning shots from Azal's viewpoint of his victims and shots of the Master over Azal's shoulder and through his legs. His complete appearance, when it eventually happened, was nothing short of breath-taking. He seemed to grow from nothing, a figure in the image of Satan, striding out from the back of the cavern and swelling to the size of a house. The camera then zoomed into Azal's snarling face.

RURAL SETTING

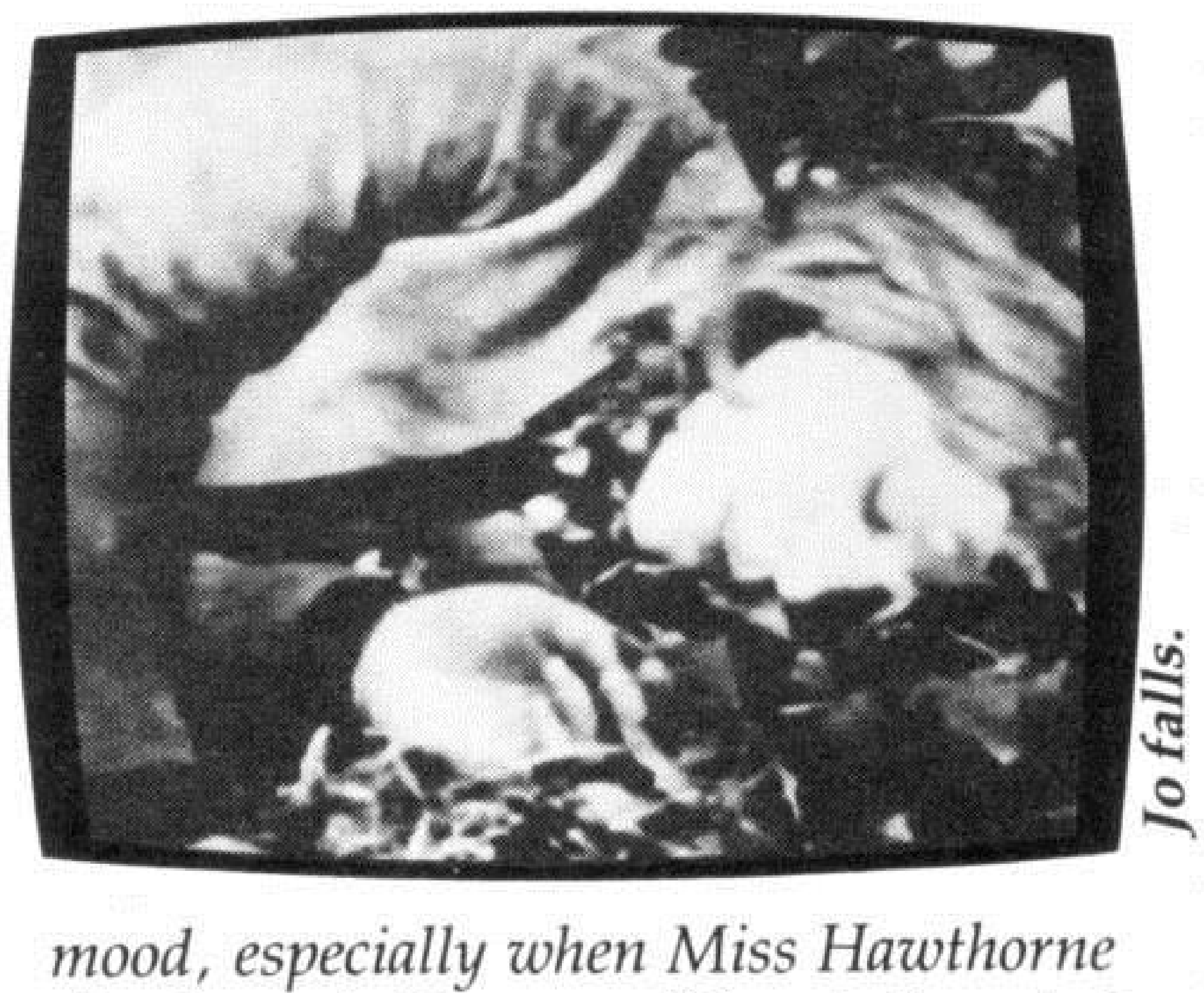
The story did have a lighter side, and it was its attention to detail and abundant colourful incidents which made *The Dæmons* stand out against comparatively dull contemporaries like *The Claws Of Axos* and *The Mind Of Evil*.

'This story certainly is a classic of its time. Last year it was my good fortune to see it at a convention... Undoubtedly everyone has their classic moments. For me there is of course that famous fight between UNIT and Bok. However, my absolute favourite is the last sight of Devil's End in episode five. As the camera sweeps gently skyward we see the whole of the village once more quiet and peaceful.' John R Claydon, Chelmsford, Essex.

Devil's End offered a splendid rural setting. The story was filmed at the small village of Aldbourne; which provided a Green with a maypole, a friendly country pub, a church and lots of rolling Wiltshire countryside. That such a gentle tableau could hide an age-old horror was all the more alarming. The Master held the village in the grip of fear, and the power of Azal encased the village within an impenetrable forcefield, which incinerated all that touched it.

'I remember a forcefield which set a van on fire, or a milk float, and blasted the end of the General's cane (read Brigadier's). And in the middle was a village where all the people had been taken over and the pub landlord tied the Doctor up to a maypole. The only goodie was an old woman, some kind of medium, but I hated her because people at school used to say I looked like her.' Debora Frachete, Bromley, Kent.

'The casting is excellent, Miss Hawthorne being in my eyes the best character to appear in the series until the present day. Christopher Barry is an excellent director, creating just about the right mood, especially when Miss Hawthorne stands up to the unearthly wind created by Azal.' Stefan Burkey, Bude, Cornwall.

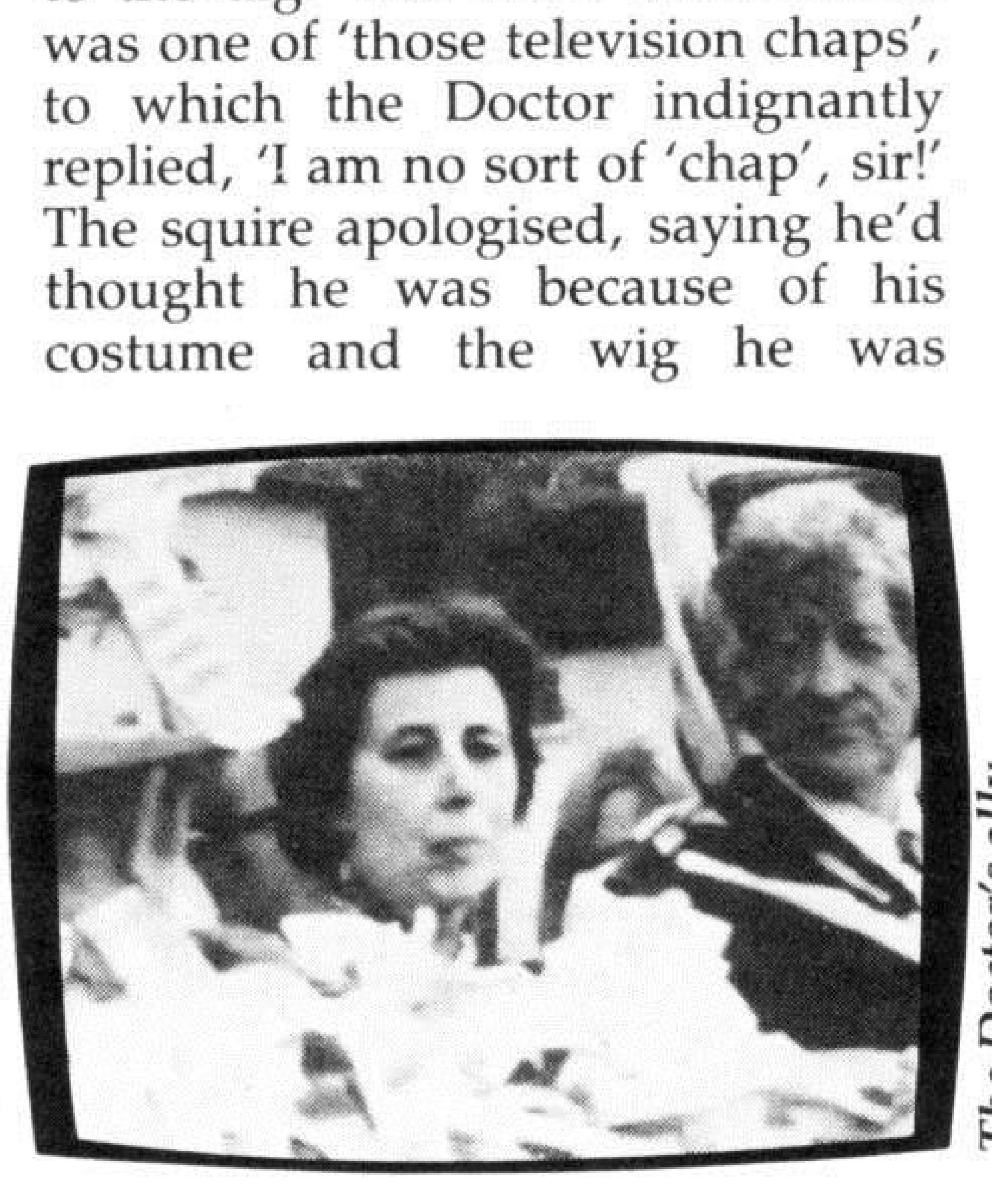

Jo falls.

Miss Hawthorne was a delightful character. She was an eccentric; a woman full of vitality and confidence, strong-willed yet fragile. She interacted so well with the UNIT team, especially Benton and the Doctor, that it seemed a great shame she never returned to the show.

In a recent interview the actress who played Miss Hawthorne, Damaris Hayman, admitted her interest in magic. She commented: 'I think the village helped – the atmosphere of the place. While we were doing all that bit with stilling the winds, which we did at Crooked Corner, I felt a tremendous sense of power. I even believed for those few moments, that I could actually still the wind.'

COMIC RELIEF

Despite being a chilling tale, there was ample opportunity for light relief. The dialogue in places was very quirky. Reader Sean Rygaard (no address supplied) enjoyed the scene when the Doctor burst into the pub and demanded directions to the dig. The locals assumed he was one of 'those television chaps', to which the Doctor indignantly replied, 'I am no sort of 'chap', sir!' The squire apologised, saying he'd thought he was because of his costume and the wig he was wearing. Needless to say, the Doctor was none too pleased.


The Doctor's ally.

Several humorous moments involved Bessie, the Doctor's vintage car, for which he had just built a remote control circuit. This allowed him to show off to an ever-incredulous Jo, and round up the Master at the end of the story, when the arch villain tried to escape in it. To the Brigadier's amazement, the car ignored the Master's attempts to drive it and delivered him into the hands of the UNIT soldiers.

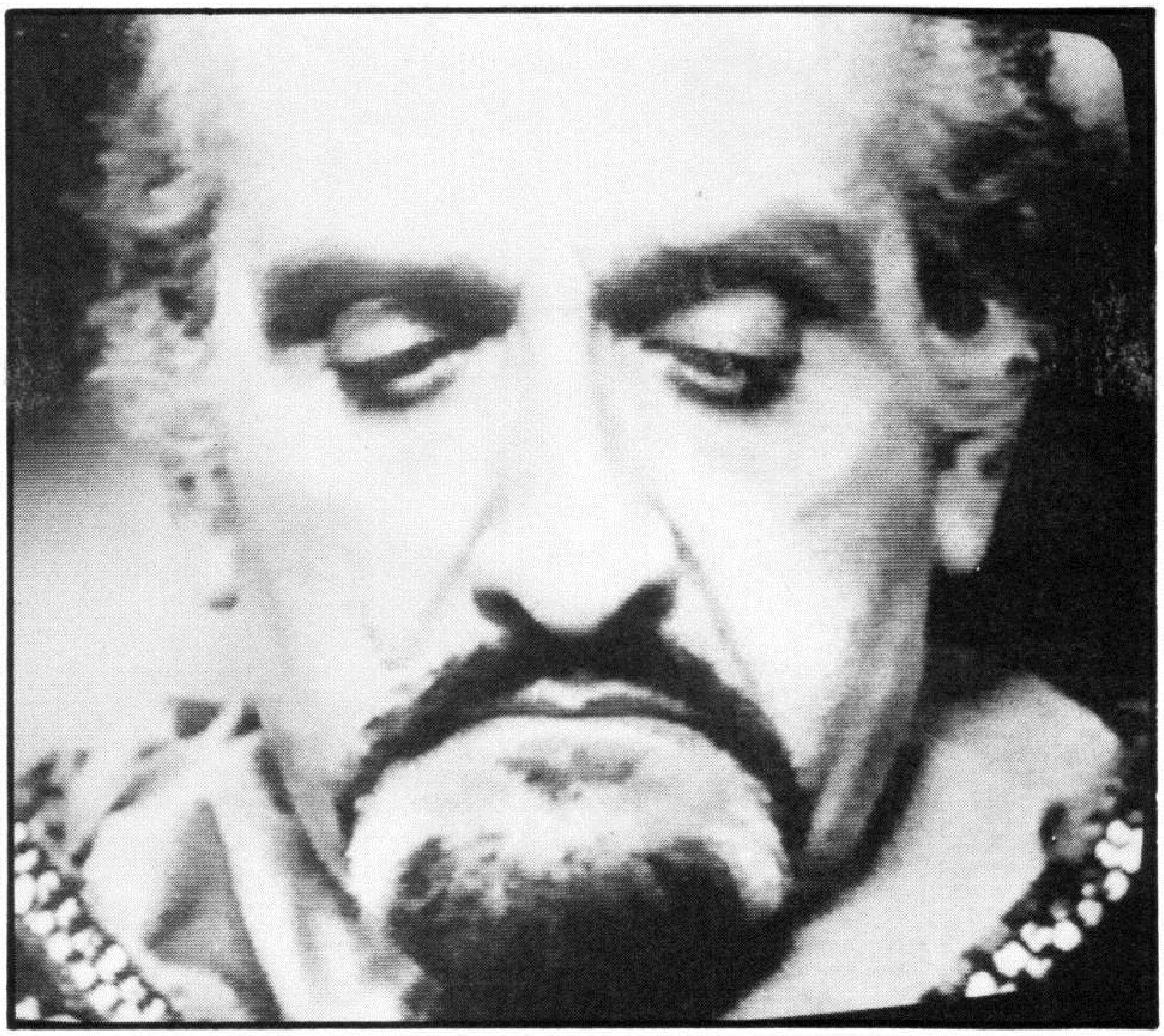
More humour came from the members of UNIT. The straight-laced Brigadier was seen answering a phone call in bed (!), to be told that most of his staff, as well as his private helicopter, had disappeared into the depths of Wiltshire. Sgt. Benton, often the butt of jokes, was seen spruced up to go to a dance, only to be told he would have to stay on duty.

For most of the story, Benton would be seen in embarrassing and difficult situations usually connected with Miss Hawthorne. At another point, Mike Yates had been filling in the Brigadier on events at Devil's End on the walkie talkie, at the end of which, po-faced as ever, the Brigadier summarised: 'I see, Yates. So the Doctor was frozen stiff at the barrow and was then revived by a freak heatwave. Benton was beaten up by invisible forces and the local white witch claims she's seen the Devil! Anything else to report, Yates?'

EXCITING CLIMAX

As the story got into its final episode, it was very uncertain whether the Doctor would be able to defeat Azal. The Doctor had won the villagers on to his side and UNIT's mobile HQ had finally broken through the heat barrier, but he still had to get past Bok (standing guard outside the church), and confront the Master, his witches, and Azal in the cavern. The eventual meeting with the Dæmon was quite well executed, particularly when Azal decided that the Doctor was as deserving of his gift of power as the Master.

But less effective, as several readers pointed out, was Azal's death. Jo's moment of self-sacrifice to save the Doctor was credible and touching, but it was quite incredible that Azal would be so confused by her illogical, emotional act that he



The Master.

accidentally withdrew the deathray aimed at the Doctor and incinerated himself. Nevertheless, the ensuing scenes were quite strong, as he writhed in agony, the cavern started to crumble, and all the people inside raced out on the green before the church exploded.

The story, indeed the season, was rounded off well with the Master at last captured by UNIT, and the 'UNIT family' joining the liberated villagers in a bout of jollity around the maypole. So ended one of the most acclaimed of all *Doctor Who* adventures.

◆ **Patrick Mulkern.**

The next stories we shall be dealing with in the *Nostalgia* series are *The Pyramids Of Mars*, *The Dalek Master Plan*, and *Evil Of The Daleks*. We would like to hear what your favourite moments, monsters, and characters were; why are these stories so popular? Please send in your comments to: **NOSTALGIA, The Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

DID YOU KNOW?

THIS MONTH: RECORD RUNS

● The **Doctor** to have appeared for the **longest** time is the **Fourth,** played by Tom Baker, in 173 episodes.

○ **The companion who travelled with the Doctor for the longest period is Jamie, who appeared in 122 episodes and was played by Frazer Hines (also Hamish Wilson, in two episodes of *The Mind Robber*). Frazer took part in *The Five Doctors*, but as an apparition and not Jamie himself.**

● The **longest story** transmitted is debatable: the ***Dalek Master Plan,*** (12 episodes), is considered to hold the record and it is left up to the reader to decide whether ***The Trial Of A Time Lord*** is a 14-week epic, or three interwoven stories with a framing sequence.

○ **The longest season is also for the reader to decide: is it Season 3, with 45 episodes, or Season 5, which was 47 episodes but contained a seven-week reprise of the *Evil Of The Daleks?***

● **Script Editors** come and they go, but the one who has worked **longest** on the series is **Terrance Dicks,** who began his assignment during Patrick Troughton's last season and clocked up the supervision of 154 episodes.

○ **One director stands head and shoulders above all others; the sadly-missed Douglas Camfield, who was responsible for 52 episodes. An illness connected with his heart condition meant that he was only able to accomplish 25% of the work on the Season 7 story *Inferno* but there are still enough episodes to his credit to put him out in front.**

● Many **scripters** have loaned their ideas to the series since its beginnings in 1963, but none more so than the late **Robert Holmes,** who by the conclusion of Season 23 had written 62 episodes single-handedly, plus *The Pyramids Of Mars* in tandem with Lewis Greifer, making a grand total of 66.

○ **The man who has worked longest on the programme is Radiophonic Workshop stalwart Dick Mills. He became involved with the series soon after it began and is still credited with 'Special Sound', over twenty years later.**

● The **actor** to hold the record for the **number of parts** played in the series is stunt man **Terry Walsh.** He has taken on nearly 50 different roles in various stories, among them doubling for both the Third and Fourth Doctors.

○ **Finally, by the time Season 23 has been transmitted, both Barry Letts and John-Nathan-Turner will have produced the most episodes, 128 apiece. However, since all of the former's were in the standard 25-minute format, whilst the latter's include double-length episodes for *Resurrection Of The Daleks* and all six stories in Season 22 and the 90-minute special, *The Five Doctors*, JNT is the record holder, in that he has actually produced more minutes than his eight predecessors!**

DARREN SCOTT

Nicola Bryant

INTERVIEW

In Issue 111, we asked readers to send us questions they'd like to put to Nicola Bryant. Penny Holme recently put a selection of them to Nicola after she had made her final *Doctor Who* story . . .

Why did you decide to do* Doctor Who *originally?
It was the first job I got, although I did have two dancing jobs when I left college, but Equity wouldn't accept those in order to allow me to get my Equity Card. So I had to turn those down, and I was only out of college ten days when I was put up for *Doctor Who*.

An agent had seen me in college and so he put me up for it, and after about a month I started to realise that maybe I was in with chance, whereas I had just thought, 'well this will be a fun thing, and you never know they might give me a little part.'

I never actually met anyone else who was auditioning, but you knew people were coming in and out due to the fact that the auditions took so long . . . it took nearly three months. Basically, I've discovered that it was also extended because I was trying to get my Equity Card, and the BBC couldn't just give me one.

The minute that I realised I was in with a chance, I took a cabaret out; pubs, clubs, hotels, private parties, anywhere that I could get contracts, singing and playing the piano. So that's what got me my Equity Card, and the minute I let John (Nathan-Turner) know, I got the job the next day.

But I didn't realise that it was actually working that way, because he invited me back into the office for another interview and I thought, 'I can't cope with this, it's going on for so long,' and I went in and read for him again, and after I had been in for half-an-hour, he said, 'Right then would you like the job.'

How did you feel when you got the part?
I ran out of the place, and thought, 'I'll get a taxi, I'll get home quicker that way.' I got back and my flatmate was out, and I went to ring my mother, and the phone was engaged, and I couldn't get hold of anybody.

Which season did you most enjoy?
It's difficult to say, because the new season has been quite different from the others in a way. From a relationship point of view, as far as Peri's character goes, Colin and I decided we didn't want to row all the time, because I think it had been overwritten really, you know, 'Oh well they're together, let's give them a row about something, or play on words all the time.'

For a couple who had supposedly been together for a couple of years, the relationship would not be the same, and so even though parts were written like that, we played it completely the reverse.

I think logically speaking, if Peri was going to stay with the Doctor, or if the Doctor was going to put up with Peri, they had to be getting on. They might have differences of opinion, but basically they had to care for each other.

There is more obvious caring in the new season, although obviously the Doctor is not keen to display anything like that, but you realise that the relationship must have settled down.

Did you think that Peri was originally rather too complaining?
No, I didn't, because I think that it's quite normal really when you consider the stupid things that the Doctor ends up doing. I think anyone would end up saying, 'I just don't believe we are doing this again.'

I think that it is very easy to criticise characters for doing things that are normal. But it is often impossible to actually play the real situation so, you play as much of it as you can.

If you think about it, if Peri walked into this room and saw a giant slug on a throne what would she do? Well, she'd probably collapse, and everyone would say, 'how wet.' But actually in real life if you were placed in that situation, you would be terrified, so if you accept that these situations are really happening to someone from Earth, they *are* very traumatic.

Are you happy with the way your character has changed?
I was a lot happier with the last season. Costume-wise I was really happy. It's a relief, especially in this climate . . . I get to be clothed, which is all I can say. I think the things I'm wearing reflect Peri's character slightly more, as I originally saw her.

Do you think the character has much of your own personality in it?
I think there is inevitably always something of yourself that you put into it.

I feel that Peri didn't quite develop as I'd hoped, because I saw her as a very naive innocent, quite a spunky

Photo – Steve Cook

kid, but not really experienced, having had a pretty sheltered upbringing, with a domineering mother and a stepfather who wasn't exactly a bundle of laughs.

So I thought that it would have been nice to have taken her from square one and developed her, but I suppose that doesn't happen, because there isn't one writer, and it was impossible for Eric (Saward) and John to completely oversee the character development.

What I found more frustrating is that they'd pick up on one thing and think that you must play on that forever and ever. It's no one's fault really, it's just the way it works; that somebody new comes in, watches an old story, reads an old script, and thinks that everything in it is typical of the character, rather than that perhaps they are behaving against their character, and suddenly you find that one thing is highlighted, and you never saw that as a major part of the character anyway.

Is there a particular story that you felt did justice to Peri?

In the first season I very much enjoyed both of the first two stories. I thought it was a fairly good start for Peri in *Planet of Fire*, because she was just a perfectly ordinary (perhaps a little spoilt) kid, and there was time taken to establish that.

Although not as much as I would have liked to have done, because there are so many things I know about her past that I felt the audience didn't.

I also very much enjoyed the Bob Holmes story. Everyone said, 'Well there wasn't much dialogue in it,' but it was so good for Peri.

In the following season I enjoyed Bob Holmes' story very much on reading it, but it didn't seem the same when I saw it. It suffered from all the cannibalism, which seemed like a major theme when it was screened, whereas when I read it, it was very much a secondary thought.

Do you think any particular story undermined your character?

Yes, particularly *Time Lash*. I really didn't enjoy that. I found that my character seemed to be tied to a pole for about a third of the story, and we kept coming back to it.

I do hate it when all the assistants get typecast into, 'tie them to a pole, and let a monster eat them!' Having talked to the other girls, I realise that we've all had the same problem, that just occasionally you get a story that doesn't really seem to be related to you, but to the *Doctor Who* 'companion of all time'.

Do you think that the female companions have been stereotyped screamers, and if so, is it the fault of the script writers?

No, I think that really leads back to what I was saying before. I think it is perfectly natural to scream at things, and there is the expected end of episode, which is obviously more dramatic with someone screaming. And I think it's quite real. If you are placed in a situation where either you scream for help or you die, you scream, in the vain hope that someone might hear you.

I also think that it is very easy to bracket screaming under one heading. I don't see it as one thing, there's not a standard scream, it's a reaction to different things. It's like when somebody says at a convention, 'Would you give your wonderful scream?' I say, 'Scream at what?' 'Well it doesn't really matter does it?' I've said, 'Well yes, it's completely and utterly different. If someone unnerves you then it is a completely different intake of breath and reaction from a scream just to make someone hear you.' ▶

◀ I do think that it is overwritten a lot of the time, so that I will probably only do a third of the screams that are scripted for me. End of episodes you could never get rid of – point blank. Some of them you could take out, if you had something to replace it with, like I'd rather just be frozen.

What do you think of your name in the series?
I never warm to Perpugilliam, but I like Peri as a name.

Is it an American name?
Well, John found it in a book. Apparently, in the Sixties, mothers in America were naming their children with particularly long, ostentatious names. Obviously, John was using that to typify the kind of background that Peri had had, and the kind of mother she had.

If there was a female Doctor would you like to play her?
I think it would be a very interesting role, but then I don't think there should be a female Doctor. I think it would have to be a completely different show. The format that exists works. Whether it's a male or a female companion is not relevant, it's just that they should be representing Earth or a similar nature. I feel that the Doctor should remain male.

You could bring in someone to be almost an equal to the Doctor, as they tried with Mary Tamm, but I don't think the formula should be changed.

Which of the Doctors have you most enjoyed working with?
Patrick and I got on very well. We were both under siege from Fraser and Colin. (In *The Two Doctors.*)

Obviously, I'm closer to Colin, because I've been with him for longer, Peter and I got on very well, and I missed him when he went, but we hadn't been together that long, and obviously being new, I was not very secure, and so Colin and I were able to establish what I think is a good working relationship.

With which monster or villain have you most enjoyed working?
Well, I think Sil is a very, very good character, and I very much enjoyed the stories he has appeared in. He is a very modern character in his way; money orientated.

Obviously, it was great to do a Dalek story, and a Cybermen story, because they are big favourites for so many people.

Photo – Steve Cook

Have you had any embarrassing moments when you were filming?
What could have been my most embarrassing was on my first day, when we were doing the drowning sequence.

We'd built this sort of armour-plated bikini top with the most incredibly thick elastic. We thought it would be terribly safe, and Mark (Strickson) and I were doing the drowning bit and Mark was saying 'okay' and we knew that the next time I was going to surrender as I got to the surface, because we were swallowing a lot of water doing that. And as I came to the surface, I realised I'd fallen out of my bikini top, and on the beach was *The Daily Star,* and so I went, "Uhaah" and clobbered Mark, who was expecting me to give up, and dived back down into the water.

What do you feel about leaving the series, and how did it come about?
Basically, what with the year off as well, things started to get a bit tricky, because I'd been there for three years between the time I left, and when I actually got the job, which is a long time, although I haven't made three years worth of series, which gets a bit tough. But I just feel that as it's my first job, I can't stay forever, however happy I've been. As an actor I have to say, 'right okay, I'm going to get out there and see what else there is.'

I'm happy in that I think I must go and do something else, but sad to leave such a nice bunch of people behind.

The Caves of Androzani.

The Twin Dilemma.

Did you do any other work during the hiatus?

Yes, I went to Leicester for three months and did two plays there, but obviously we were restricted because we didn't know how long it would be before we came back. So John was in a very tricky position. He couldn't release us completely, because if they said to him, 'We are starting next week,' he'd look very silly if he had to say, 'Nicola is in Outer Mongolia.'

Would you have stayed on longer if the series hadn't been postponed for eighteen months?

Not really. I probably would have made the season that we never made, and left at the end of that one.

Were you a fan of* Doctor Who *when you were younger?

Yes, although I hadn't seen it for a while when I got the job.

How old are you?

I'm twenty-three.

Are you British or American?

I've got dual nationality. I was born in England.

Are you interested in space travel?

Yes, and no. I'd love to do a parachute jump. I was really jealous when the *Doctor Who* team all went to do one in the Gap. I've flown a plane, and I quite enjoyed that, except that after about an hour and a half, I was really exhausted, being mentally responsible for something like that.

I have a great pioneering instinct that wants to take me off, and then something practical stops me.

What are your hobbies?

I'm not a great sports fanatic, but I'm a great workout fanatic. Last night I did three-and-a-half hours, and came back absolutely shattered, and my sister said, 'You're mad'. I enjoy dancing and tennis, but so often the weather isn't suitable.

I like to play the piano, and adore watching old movies, and I've recently become a gardening fanatic.

What sort of direction would be the ideal course for your career now?

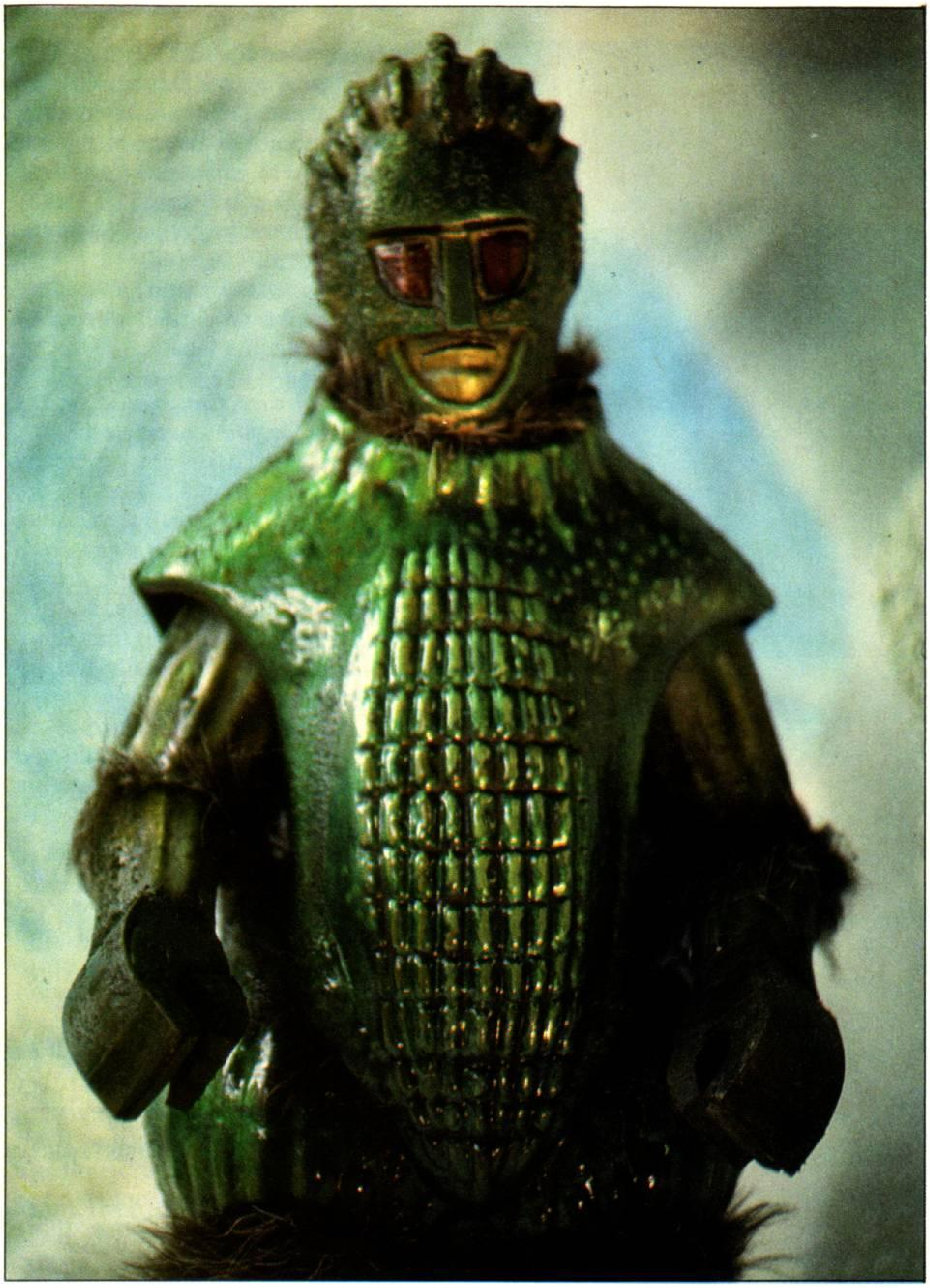
I've no idea. There are so many different things that I'd like to do. Just anything that really is quite different, and breaks me away from Peri, because people do tend to see you as that character entirely, and it's not until they meet you that they think of you as yourself. I actually walked into something when I first started *Who,* and a casting director had asked to meet me, and she said, 'Would you wait there please, I'm expecting Nicola Bryant.'! So I think it's good to get out and break that, if people will let you.

I feel quite at home in TV now, and feel that having worked on *Doctor Who,* you've just about covered every possible emotion or physical situation one could end up in, and with the time schedule and pressure of *Doctor Who* you could cope with almost any other show. So I would like to do television, provided it *wasn't* in the same field, because let's face it, more people see you doing TV, so more people tend to think, 'she's doing the same thing again, and that's her.'◆

We would like to thank Nicola Bryant for taking the time to answer your questions.

They came from: **Daniel Adams,** Liverpool, Merseyside; **Sara Burnett,** Preston, Lancs; **Chris Coles,** Coggeshall, Essex; **Elizabeth Cropley,** Ely, Cambs; **Paul Edwards,** Upton-by-Chester, Cheshire; **Stephen Gamble,** Ontario, Canada; **Benny Har-Even,** Hendon, London; **Peter Hart,** Benhill-on-Sea, E. Sussex; **Lee Higgins,** Oswestry, Shropshire; **Sonia Lee,** Portsmouth, Hants; **John Logan,** Sidcup, Kent; **Richard Long,** Fareham, Hants; **Bruce Macnair,** Renfrewshire; **Paul McGrade,** Co. Tyrone, N. Ireland; **Gareth Payne,** Swansea, W. Glamorgan; **Clive Precious,** Northwich, Cheshire; **Carl Press,** Stretford, Lancs; **Paul Reynard,** Worsley, Manchester; **Simon Watkins,** Coventry; **Karl Widdowes,** Kings Heath, Birmingham; **David Witt,** Tiverton, Devon; **Ben Yuan,** Illinois, USA.

Gary Russell's



Year after year the one thing that you can always be sure will turn up in the old stocking is the *Doctor Who* Annual. Alas, not so this year; for the first time in fifteen years World Distributors have decided not to produce one.

This is a bit of a shame as over the last four years or so, the Annuals have shown a marked improvement over their late Seventies predecessors.

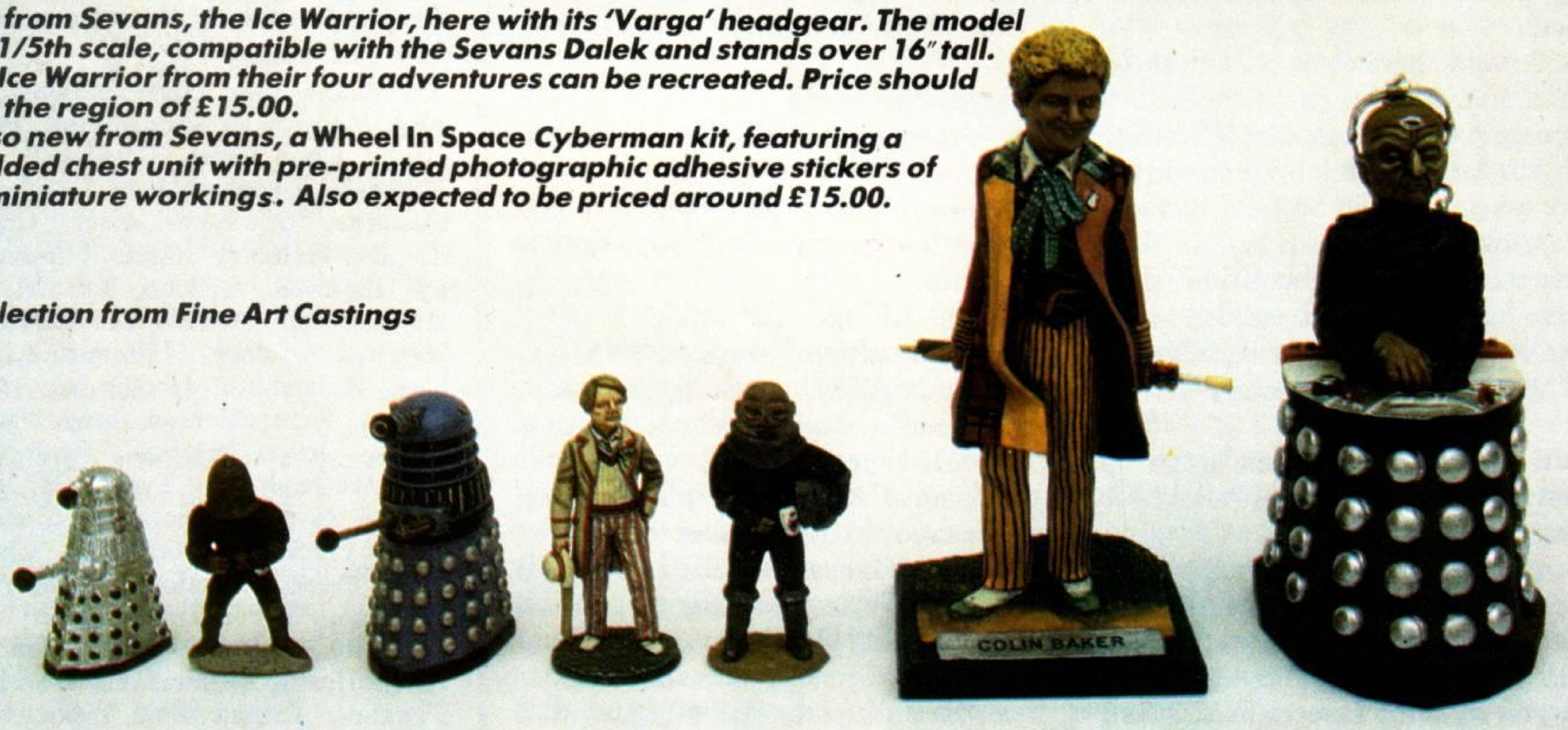
Still if you can't rely on an Annual appearing, then there is always **BBC Video** to rely on and what a wonderfully Dalekish Christmas it could be. Already available on video, is the Jon Pertwee story ***Day of the Daleks*** after a lengthy hide in the BBC vaults since 1972.

I could watch this story a hundred times over and never get bored with it, and now that the BBC have abandoned their scissors and left it intact (bar the credits at the end of episodes), the story shines out along with ***Robots of Death*** as the two best videos released so far.

The story is one I'm sure you are familiar with, but if not, well here's a brief recap. Three guerillas from the Twenty-Second Century travel back (rather haphazardly) in time to try to assassinate a Twentieth Century English politician, who appears to be about to stop a Third World War. The people from the future

New from Sevans, the Ice Warrior, here with its 'Varga' headgear. The model is to 1/5th scale, compatible with the Sevans Dalek and stands over 16" tall. Any Ice Warrior from their four adventures can be recreated. Price should be in the region of £15.00.

Also new from Sevans, a Wheel In Space Cyberman kit, featuring a moulded chest unit with pre-printed photographic adhesive stickers of the miniature workings. Also expected to be priced around £15.00.



A selection from Fine Art Castings

Christmas Gift Review

say however that their records show the politician, Styles, was in fact personally responsible for starting a war and they are there to stop him. In fact as the Doctor and Jo discover by travelling 'home' with the guerillas, the war was started by a fanatical guerilla called Shura, who blew up Styles and the peace conference and the guerillas themselves are caught up in history of their own making. At the root of all this evil are of course the Daleks...

Louis Marks' original story contained no Daleks, just guerillas and Ogrons, but at the decision of the then producer Barry Letts, the metal meanies were added and thus *Day of the Daleks* developed. The cover of the video, like the *Robots of Death* video cover utilises a repetition of the same photo, but very well (although the Daleks are backwards!). It just goes to show how well Daleks look visually, and if I dare to make more predictions, I think you'll find that the BBC will follow this video up with the other four-part Pertwee Dalek story, *Death to the Daleks.*

VIDEO INTERVIEWS

Another prediction concerning videos is that Reeltime's ***Myth Makers*** series is going to run for a very long time, if the standards of their last few releases are maintained. The latest one out features **Deborah Watling** (with cameo appearances by Fraser Hines, a Dalek, an Ice Warrior and [tucked into a corner somewhere] Carole Ann Ford!). In this tape Deborah, taking part in the successful Liverpool MonsterCon last May, discusses her time as Victoria Waterfield during the Troughton era, her whole acting career, working with her father Jack Watling in the two Yeti stories and her non-appearance in *The Five Doctors* anniversary story.

Nick Briggs not only introduces and interviews Deborah, but actually directs as well, and brings a touch of madcap humour to the tape, as well as nifty editing and quite superb visual touches (just wait till you see what the Dalek does to him, and what the Ice Warrior does to Deborah Watling!). If you thought Victoria's nickname of 'leatherlungs' was unfair, you'll change your mind after this tape. It is easily the best of the series; I think they'll have a hard job topping it.

Working backwards, Reeltime have also interviewed **Wendy Padbury** in *Myth Makers* number seven; number eight is **Michael Craze** and number nine is **Sarah Sutton.** The Wendy Padbury tape is very interesting; Wendy has not often been interviewed in magazines or at conventions, and so what she has to say is of very special interest to Troughton fans wanting to hear and see new anecdotes and explanations of working on the last black and white year of the programme. Wendy is interviewed at the theatre where she was performing in a stage version of S4C's *Superted.* It is visually interesting because of the rather unusual low camera angle, which I personally prefer to the traditional full face shot. Watch out also on this one for a quick cameo appearance from Jon Pertwee...

The Michael Craze tape starts where the Nicola Bryant one left off, with Nick Briggs stranded in London with his magic wand. So he transports himself halfway across Britain, into the snow and comes across the hotel which Michael Craze now runs. Sitting in the cosy bar, they chat about Michael's time as Ben Jackson, his memories of both the Hartnell and the Troughton eras and what he has been doing with his career since leaving *Doctor Who.*

Myth Makers nine features Sarah Sutton, the first interview done wholly on a location where *Doctor Who* has been filmed, Harrisons' Rocks in Sussex where *Castrovalva* was shot. There she talks about why she wanted to do *Doctor Who,* her reaction on finding out that Nyssa was to become a regular companion, and explains once and for all(?) just why she removed her skirt in *Terminus.* The direction of this tape takes a slightly different format again, preferring long shots of both interviewer and interviewee, rather than sets of close-ups and cut-aways.

Coming soon from Reeltime are more interviews including their first behind-the-scenes tape with ex-script editor and *Hitch Hiker* writer Douglas Adams, and a full length feature starring Jon Pertwee, the men from UNIT and Devils' End, aka Aldbourne in Wiltshire, in a massive interview provisionally called *Return to Devil's End.* Now that really will be worth waiting for.

THEME MUSIC RECORDS

Moving away from video, just a brief mention now of an item of merchandise that as I write is not yet released, but will be available by the time you read about it. BBC Records are once again issuing the ***Doctor Who* Theme Music** in three different forms: the traditional 7 inch single featuring the new Dominic Glynn version on the 'A' side with the dreadful disco version of the theme produced by Mankind back in 1979 on the 'B' side; a 12 inch version featuring the Glynn theme, the longer Mankind disco track and the original Delia Derbyshire theme, and a special mini-cassette, which follows the same track listing as the 12 inch.

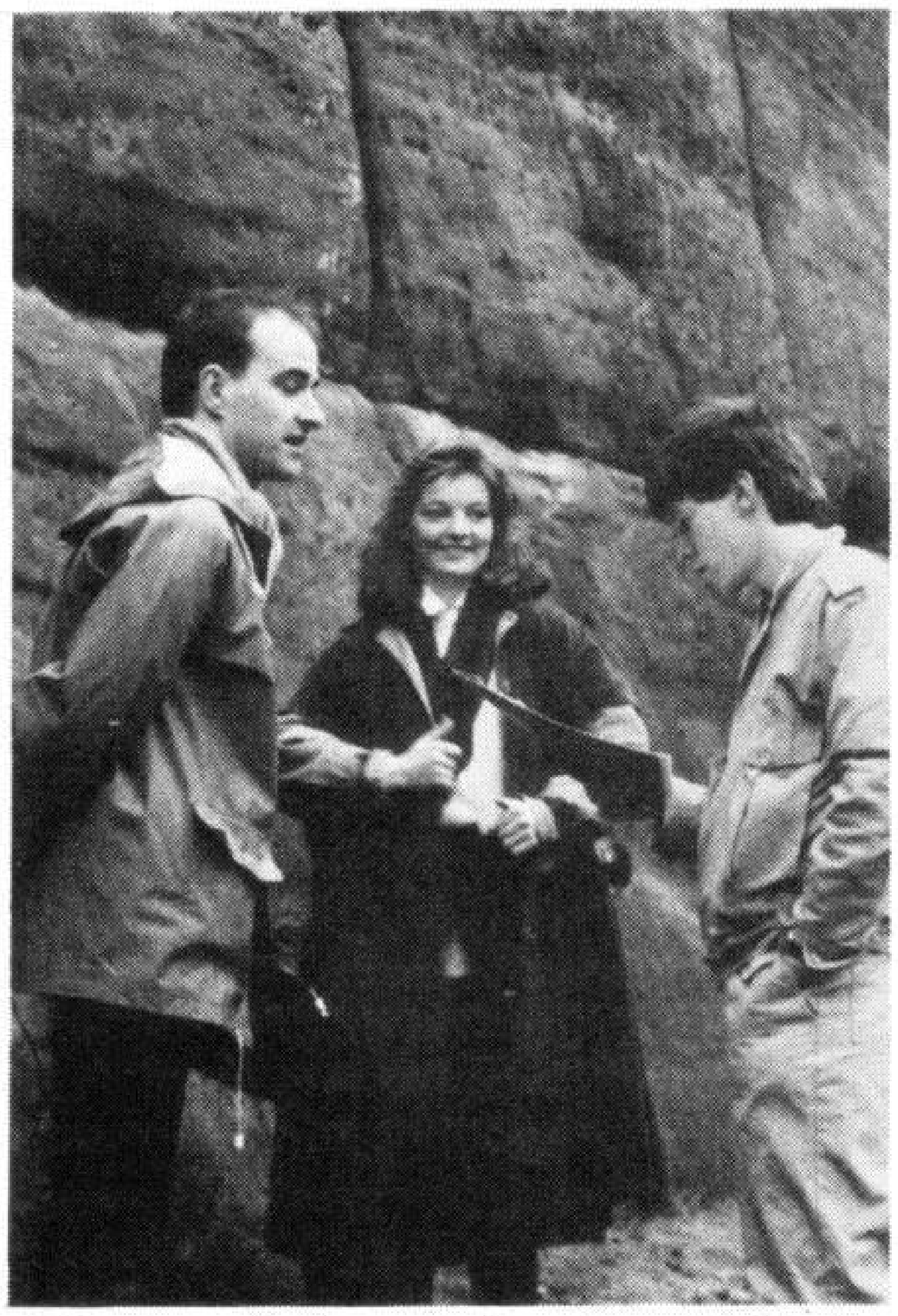
Information concerning the packaging of these seems a little confused at the moment, but as far as I can gather the 7 inch comes in a plain sleeve, but the 12 inch and cassette have a special three dimensional holograph sleeve. Can't wait to see what that looks like.

Also, at a recent convention in Manchester, BBC Radiophonic Workshopman and long time *Who*-fan Dick Mills suggested that the LP *Doctor Who – The Music* Vol III isn't too far off.

Over to the model front now, and **Fine Art Castings** have been very busy since our last round-up of news. On the companion front they have produced a **Sarah Jane Smith** (from *Invasion of the Dinosaurs)* and the **Brigadier** (In full military gear) and a **Zoe** (alas, she is not wearing her catsuit from *The Invasion,* but a mish-mash of costumes from various stories). All three are good, but only the Sarah Jane actually closely resembles the character.

As always, in the 80mm range, it is with the monsters that Fine Art Castings succeed and the latest batch are nothing short of excellent. Firstly there is the terrible twosome from *The Dæmons,* **Azal** and the gargoyle **Bok** (or Boc as they spell it). The Azal model towers above the rest of the range (well he was thirty foot tall!) and looks marvellously devilish, while Bok is sufficiently small to be in scale with the other figures and comes complete with tail.

One thing I've noticed about these figures over the last few months is that ▶



Gary Russell directs on location with Myth Makers.

◀ they have become a lot simpler to put together and therefore a lot more detail is available. The features on the faces of the two demons are superb and give them that edge over the 40mm and 25mm versions.

Another double-set of monsters recently released are a **Cyberman** (based on the design from *Tomb of the Cybermen)* and a pack of three little **Cybermats** to keep him company. The detail on the Cyberman is of a very high standard, topping both the *Earthshock* and *Revenge* models by a long way.

The Cybermats are good as well, and are typical of Fine Art Castings, who are turning out a consistent quality.

However, my favourite monster of those they have produced so far is one that is seemingly based on John Ridgway's artwork from the *Doctor Who* comic strip from this very magazine (page 30 of **issue 110**). Fine Art Castings have created a **Cyberman**/human hybrid standing upright, one human arm resting on the spherical pedestal, the other arm being Cybernetic. John's illustration was to show humans being converted into Cybermen from Alan McKenzie's story *Genesis.*

Fine Art Castings are also thinking of dropping their 25mm range as it does not seem to be selling very well, a fact which can't be helped by the BBC rather unkindly giving a duplicate licence for 25mm metal figures to the well-known games manufacturers **Citadel Miniatures,** who tie their figures into the FASA role playing games. Whilst I *still* can't get the hang of role playing games, these figures are good, the two Ice Warriors and Ice Lord are my favourite (but I have a soft spot for Ice Warriors) and the Daleks are well detailed.

WHO PHOTOGRAPHS

One of the more commonly neglected areas of merchandise is that of photographs. Over the last few years John McElroy, under the trade name **Whomobilia**, has been issuing colour photographs of Doctors, companions and monsters in two basic sizes; small, (wallet sized) or larger album sized. His most recent selection was called ***The Companions*** and offered some quite striking photos which, over the years that I've collected stills, I hadn't ever seen before and snapped up eagerly.

If collecting photos is your hobby, then John's regular offers advertised in these pages are too good to be missed. Amongst the current collection are a couple of superb portraits of the Roger Delgado Master, a lovely Romana from *Ribos Operation* and a whole selection similar to, but not the same as, the ones used in the *Radio Times 10th Anniversary Special,* of Peter Purves, Carole Ann Ford, Michael Craze and Anneke Wills, Frazer Hines, Wendy Padbury, Deborah Watling and Katy Manning. These are real rarities and it is nice to see that the *Radio Times* stock of shots have finally been opened up to one and all. Congratulations to John on his hard work on getting these. Keep watching for his adverts for the next selection.

Andrew Skilleter's **Who Dares** com-

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pany have been quiet of late, and the proposed Cyberman book by David Banks and Gerry Davis has been delayed until next spring, but in the meantime Andrew has issued another collection of his high quality paintings in the shape of the **1987 Calendar.** Amongst the most striking portraits is the superb February Yeti, the April Cybermen, the June Colin Baker (the original *Twin Dilemma* book cover) the September Malus, the moody December Azaxyr and my personal favourite, the Frank Bellamy-inspired Davros and Daleks for October. Great calendar.

Stuart Evans' **Sevans** company also seems to have been quiet but as you read this his **Ice Warrior** model ought to be available, and well worth getting it is. If you thought the Dalek was good, the Ice Warrior(s) are better. Taking Varga from *The Ice Warriors* as his basic design, Stuart also includes a 'spare' head and different instructions, so that you can also make what he calls the Turoc version, those much smaller, less proud looking models that cropped up in *The Ice Warriors* and *Monster of Peladon*.

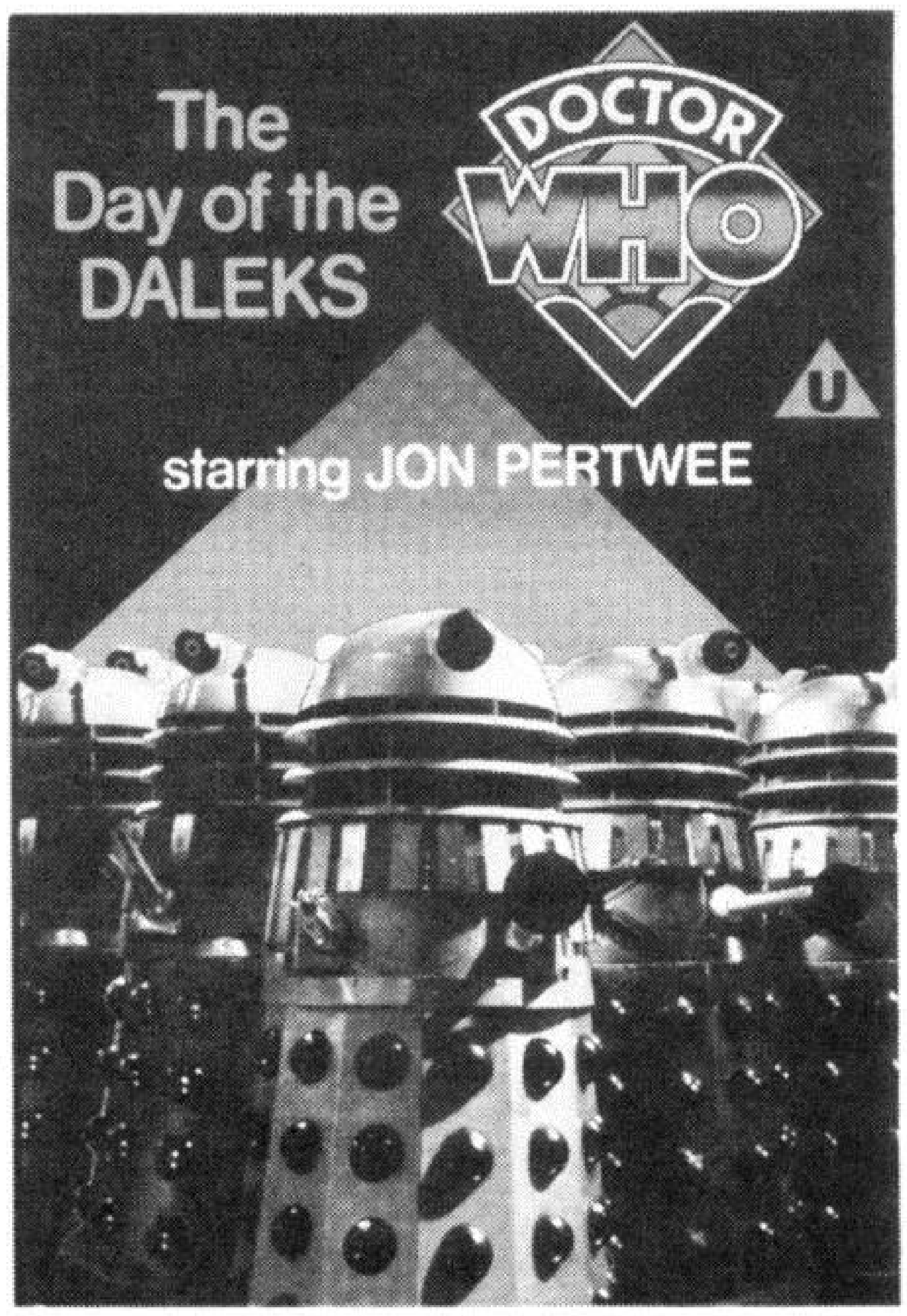
He also supplies the different weaponry, the built-in sonic disruptors of the two Troughton stories, Ssorg's rifle from *Curse of Peladon* and the hand rods from *Monster of Peladon*. Maybe with these new kits from Sevans, the BBC will finally relent and dust down their own Ice Warriors so we can once again see them marching across our screens.

Now for a brief mention in answer to many requests on where, if you don't live near a 'speciality' shop you can get hold of all the merchandise mentioned in these pages, as well as American merchandise. Well, to be quite honest – the place I get most of my stuff is a mail order firm frequently advertised in this magazine, **John Fitton.** John has been offering fans a good, solid service with a quick turnover (so many mail order firms keep you waiting months before sending you stuff, John tries to get his merchandise out within a week).

Now a familiar face at conventions up and down the country John, his wife and daughters have now converted part of their home into a warehouse and if you actually live in Humberside, drop him a line or ring him (see page **26** for the address) and arrange an appointment to look over his massive stock of merchandise from both sides of the Atlantic. If it exists (or *has* existed!!) chances are that if anyone has it, John has. If not, he can probably get it, or point you in the right direction.

You can drop John a line with an A5 SAE and get a copy of his free catalogue that lists all his *Who, Blake's Seven* and rapidly increasing *Star Trek* stock.

Gary Russell



Day of the Daleks – *Jon Pertwee tale on video release from the BBC.*

Also available in December, from **Marvel**, will be a bonus-length **Doctor Who Magazine**, the contents of which will include the new **DWM** Season Survey details. With its eight extra colour pages, Issue 120 is on sale from 11th December, priced £1.10.

Currently – or soon to be – on sale and excellent presents for *Doctor Who* fans ▶

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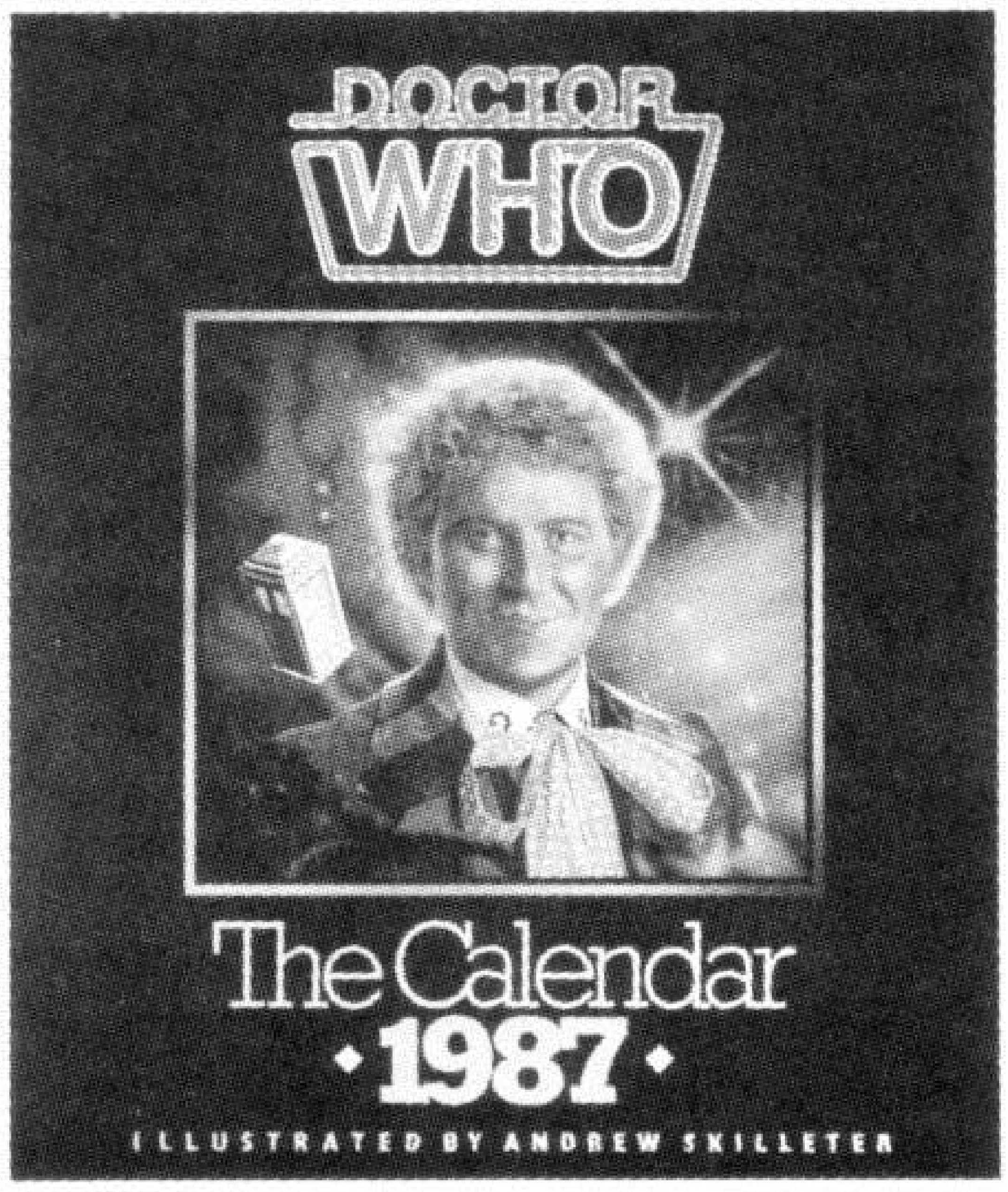
and collectors, the **Doctor Who Winter Special**, which concentrates on the Tom Baker years, (priced £1.10) and the **Doctor Who Collected Comics**, £1.75, which reproduces two early Colin Baker comic strip adventures, for the first time in colour.

Finally, keep your eyes open for special **Golden Wonder Multipacks,** which will be giving away mini *Doctor Who* comic books in special packs. There are a total of six different adventures to collect.



The Who Dares 1987 calendar.

COMPUTER GAME

And now, for those of you who enjoy computer games more than Gary Russell does, Mark Ogier has reviewed *Doctor Who And The Mines Of Terror* . . .

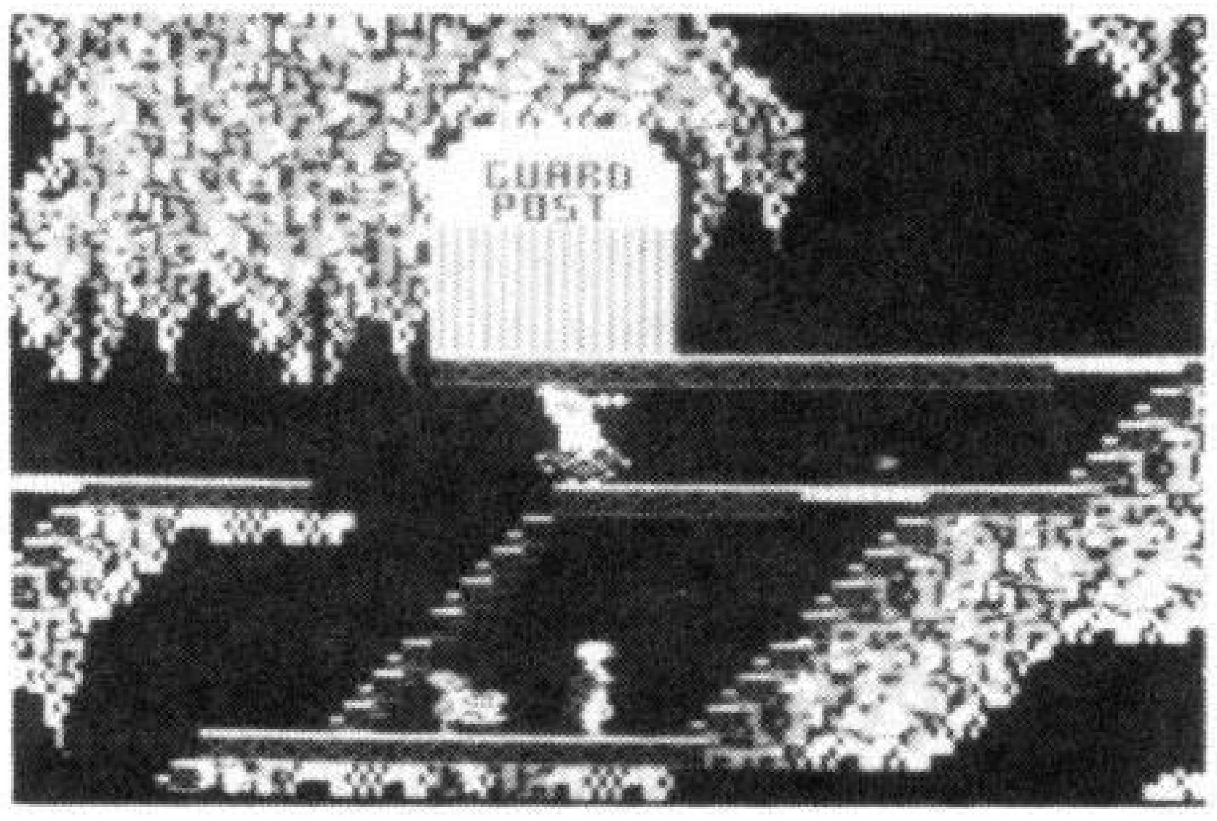
DOCTOR WHO AND THE MINES OF TERROR (Supplier, MicroPower)

Available formats: CBM 64 (£13.95, disk: £11.95, cass.)
Amstrad (16.95, disk: £11.95 cass.)
BBC (£19.95, disk & ROM: £18.95, cass. & ROM)
Spectrum 48K (release pending)

REVIEWED ON THE COMMODORE 64

Well, well, well, it looks as if the Master is chasing after universal domination yet again, and in their infinite wisdom, the Time Lords have decided to call in an expert to put a stop to his plans. Strange how, despite differences of opinion in the past, they are quite happy to call on the Doctor in a crisis!

The evil Time Lord's latest vile plan is the construction of a machine known as the Time Instant Replay Unit (T.I.R.U.), which is a device that has the useful function of being able to record an incident and then replay it in an altered form. Quite useful when in the right hands; the Master, of course, has other ideas. He has set up a base in the vast mining complex on the second moon of the planet Rijar, source of the mineral Heatonite which is vital to the T.I.R.U.'s construction.



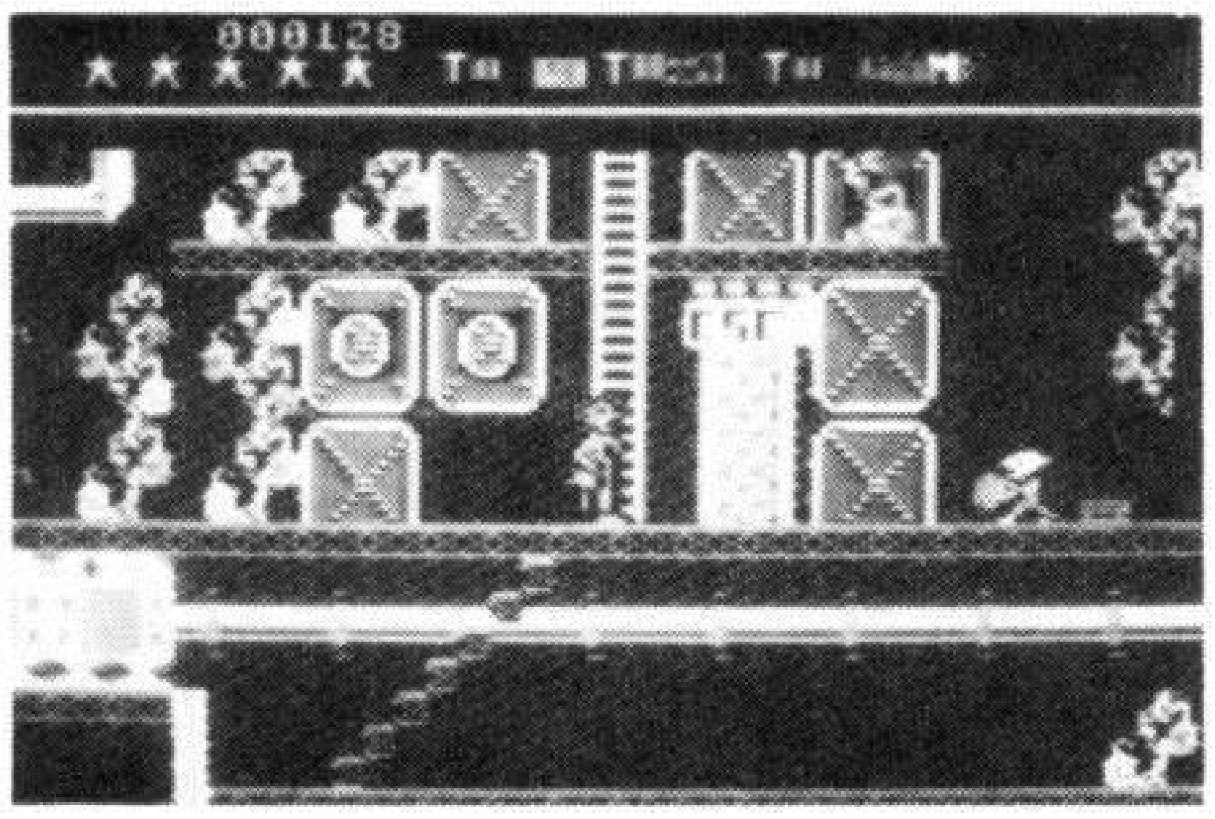
The Doctor's mission is to halt the mining of Heatonite, recover the plans of T.I.R.U. and disable the Master's unit before it can be used. Surprisingly, he must have accepted the job with very little argument, as he soon finds himself standing outside the TARDIS, deep in the mines.

This is where you take over. Using a Manual Computer-interfaced Time Lord Control Device (better known as a joystick) you can guide the Doctor around the vast underground network of tunnels and shafts. But watch out! Lurking in the depths of the mine are large, unpleasant creatures called Madrags, who have a nasty habit of eating any living thing that gets in their way. Also at large are robot guards known as Controllers, who patrol certain sections and whose touch will lead to a severe case of death in the unwary; the wary will avoid them at all costs! Fortunately, they only operate on a metallic surface (sounds familiar . . .) so they can be avoided if any rock is nearby. Should the Doctor get killed by either of these (or by any other means, such as falling too far), he will be forced to use one of the five regenerations remaining to him.

Of course, the Doctor very rarely works on his own, and on this occasion he has a rather unusual companion called Splinx by his side, who I'm sure could give K9 a run for his money. Splinx, you see, is a cybernetic cat who can be programmed to perform certain basic actions involving such things as picking up objects or going to a given location. Her great advantage is that she is invisible when mobile, and so can avoid being killed by Madrags or Controllers. Her one disadvantage is that she can't negotiate ladders or leap over pits like the Doctor, so in these situations she has to be carried.

The game is a big one, and BBC owners will find themselves having to insert an EPROM circuit before their machine can handle it. As far as the Commodore version is concerned, I found the graphics to be a little disappointing and rather vague, especially the landscape, which would benefit from more detail. The Doctor himself is easily identifiable, but again I'm sure detail could have been improved.

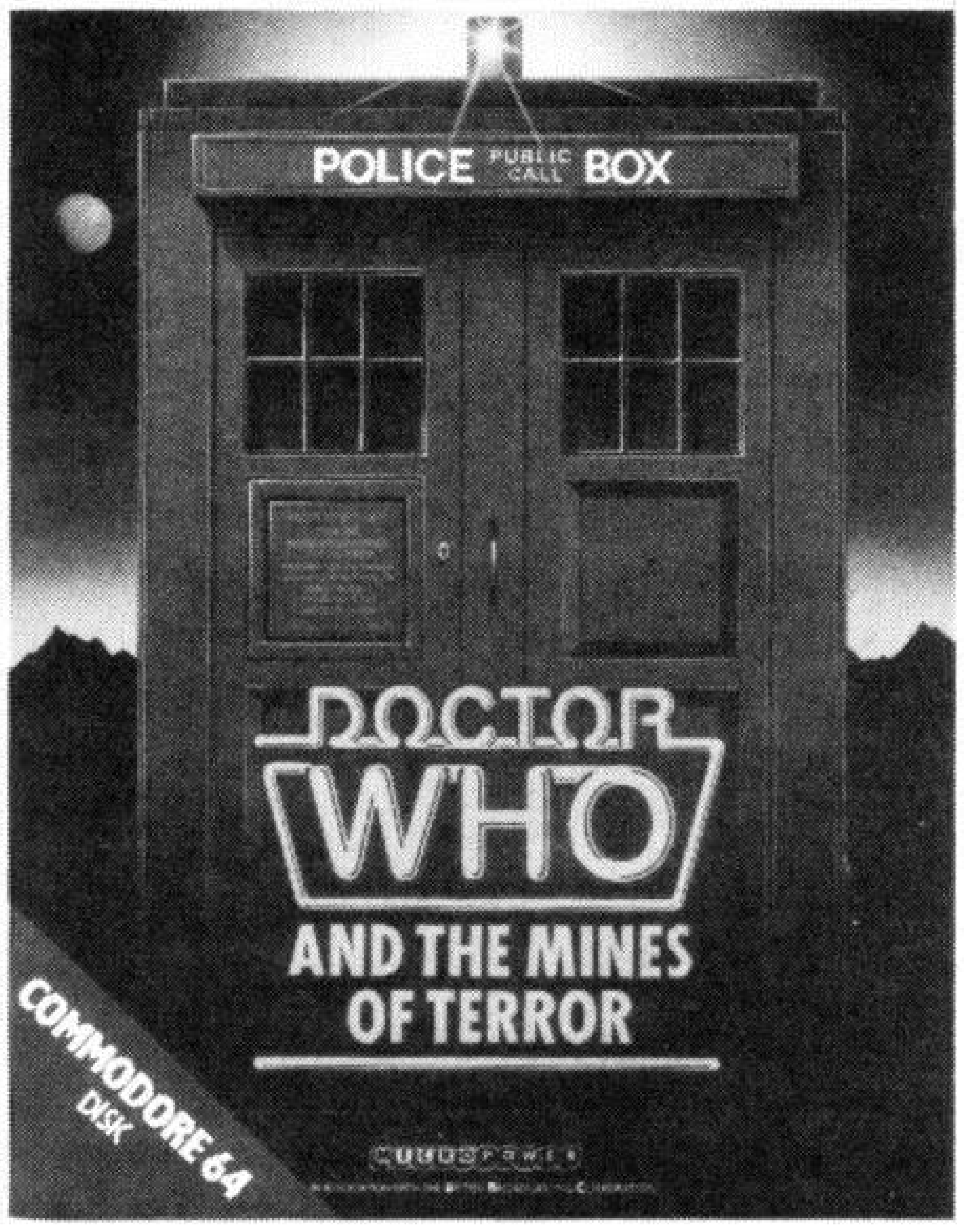
Actually playing the game requires some thought, and to play it successfully you need to figure out how to use Splinx to the best advantage. It's a good challenge, and should keep you guessing for some time. If you get stuck, there are some hints in the mass of information supplied; these are in the form of sealed 'Top Secret' papers that are to be opened 'only if further progress is impossible' – I opened mine within the first half-hour of play! There's also a map provided, but as it's pretty vague, making your own would no doubt be useful.



Overall, this is a good 'arcade adventure' game in its own right, but in my book, for a game based on a TV series to be completely successful, it should bear more than just a passing resemblance to the programme. As you've probably realised by now, *Mines of Terror* only features the character of The Doctor himself, with none of his famous assistants or adversaries (the Master – as far as I can make out – is present in name only). This is a great pity, and is apparently due to copyright problems – the Daleks weren't permitted, so we have Controllers, and K9 had to be replaced by the mechanical moggie; even the theme tune had to be forsaken in favour of a tedious piece of music that could probably cause brain damage after prolonged exposure to it.

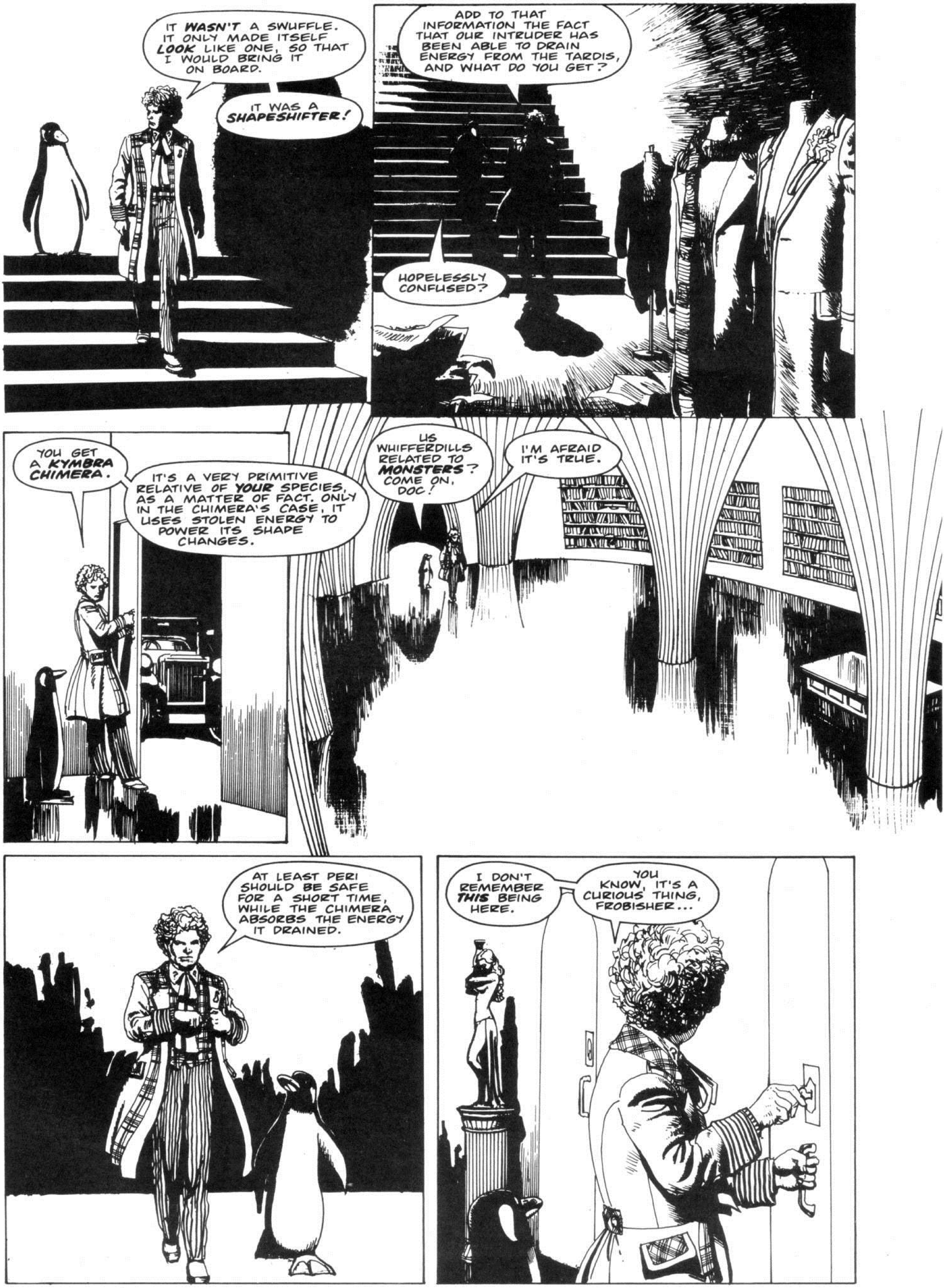
MicroPower have had a brave try, and the game is quite adequate as it stands, but if they had not had so many restrictions, I'm sure it would have been an absolute gem.

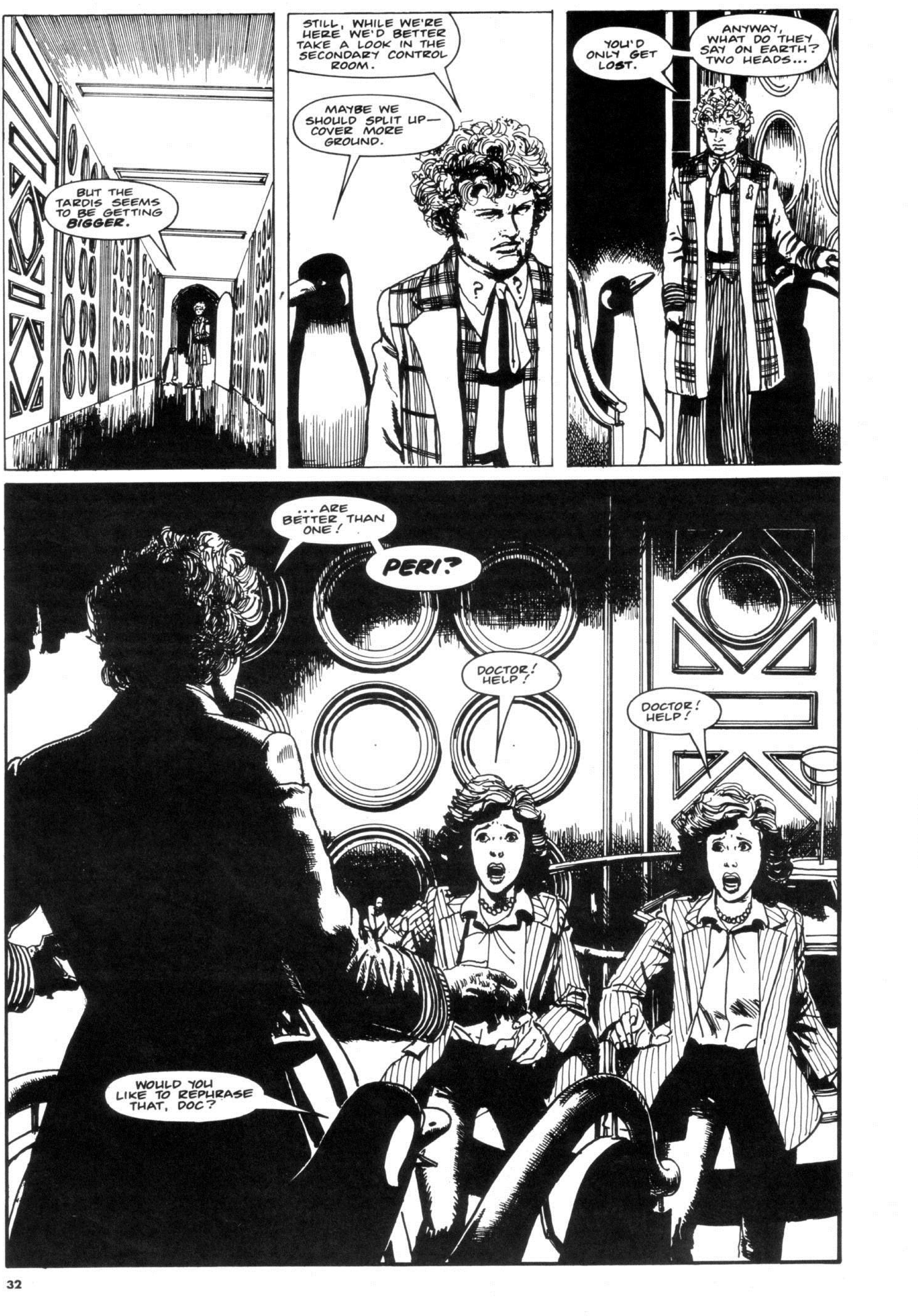
Mark Ogier.

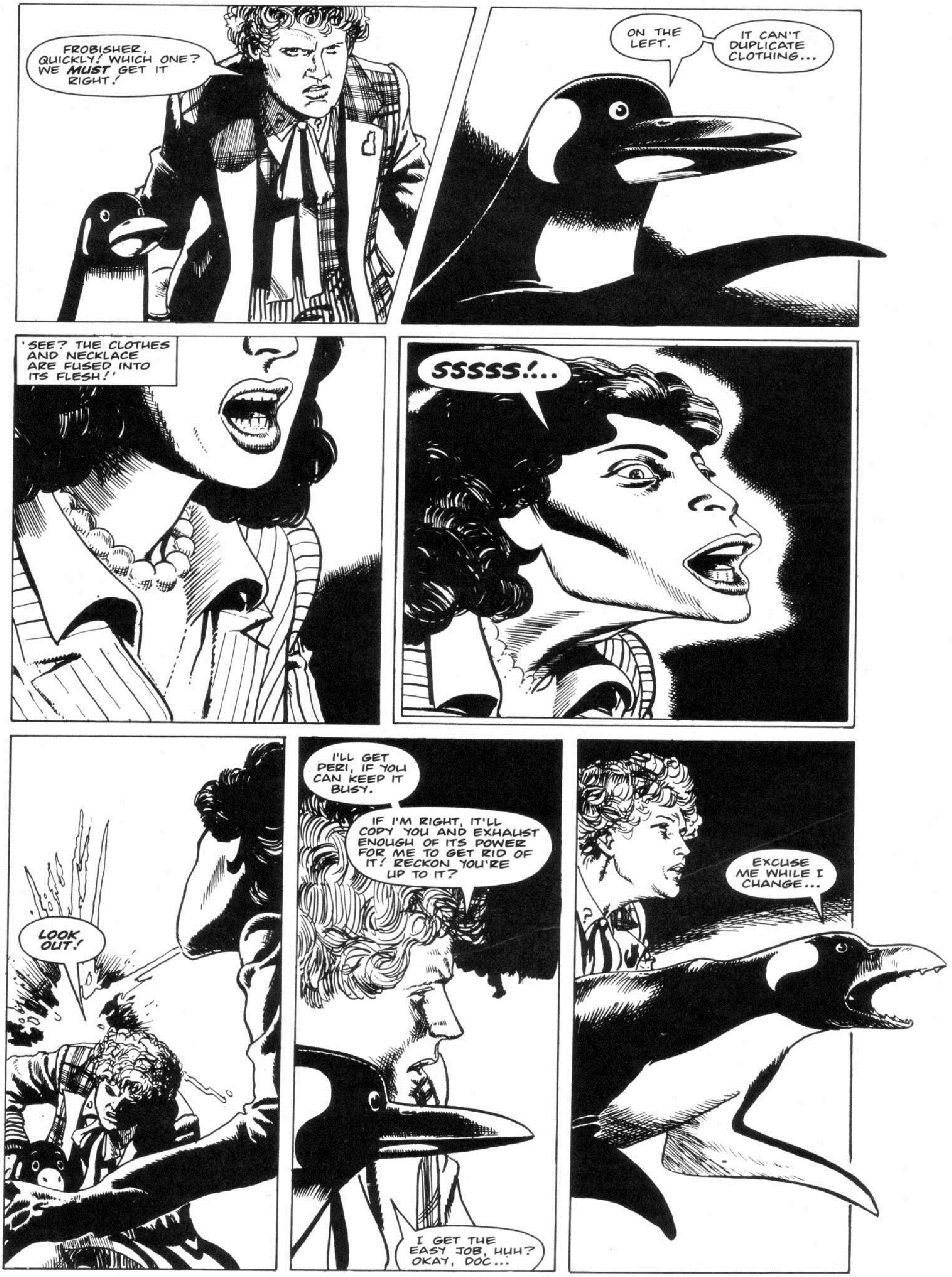


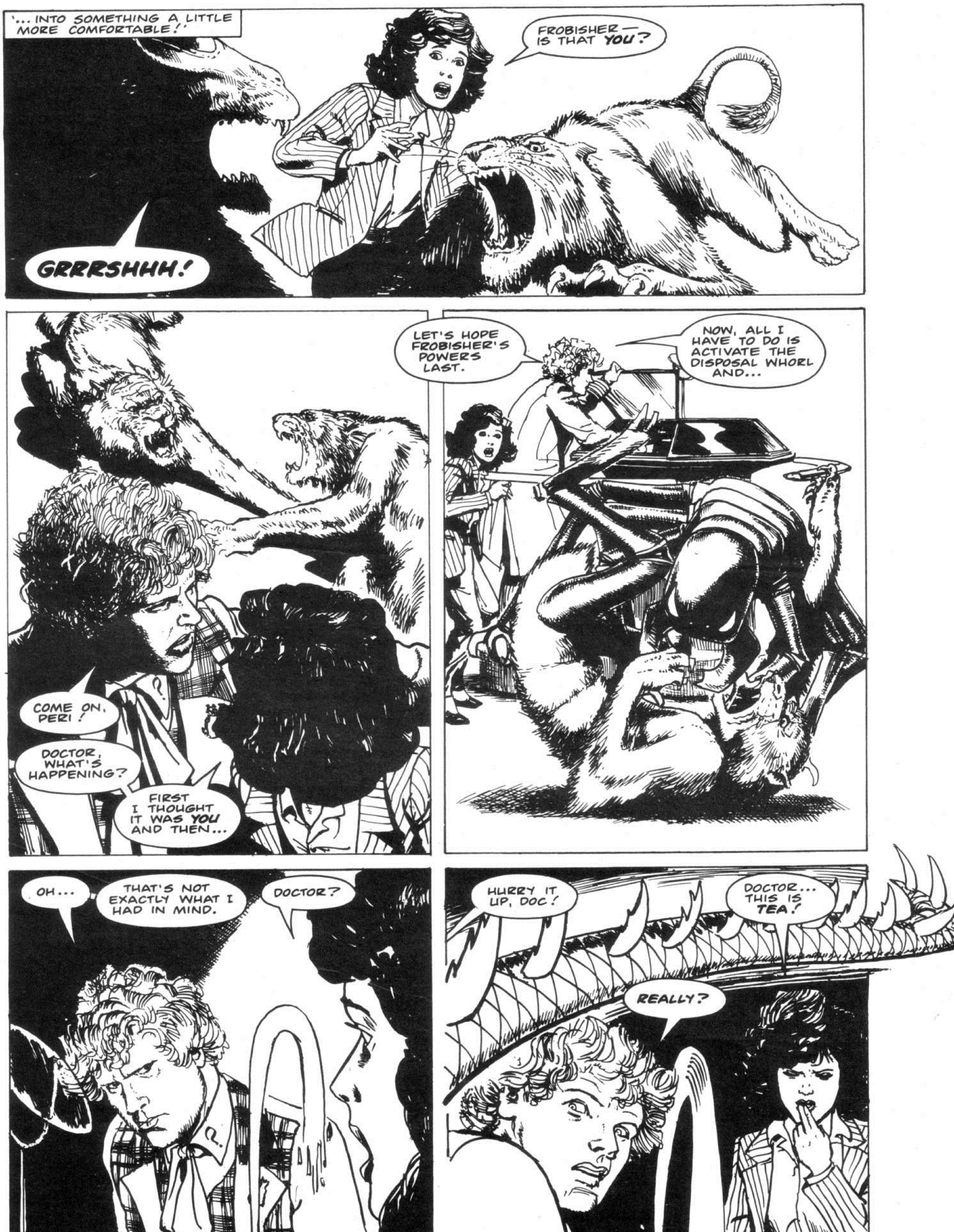
Changes
THE TARDIS HAS BEEN INVADED AND PERI IS MISSING...
PERI — ARE YOU THERE?
EPISODE TWO.
SHE'S LONG GONE, FROBISHER.
I THINK THAT SHOULD BE OBVIOUS EVEN TO YOU NOW.
WE'D BETTER TAKE A LOOK IN HERE.
WHAT IS IT?
THE TARDIS ZOO.
A-HA!
SCRIPT — GRANT MORRISON
ART — JOHN RIDGWAY
LETTERS — ANNIE HALFACREE
EDITOR — SHEILA CRANNA.

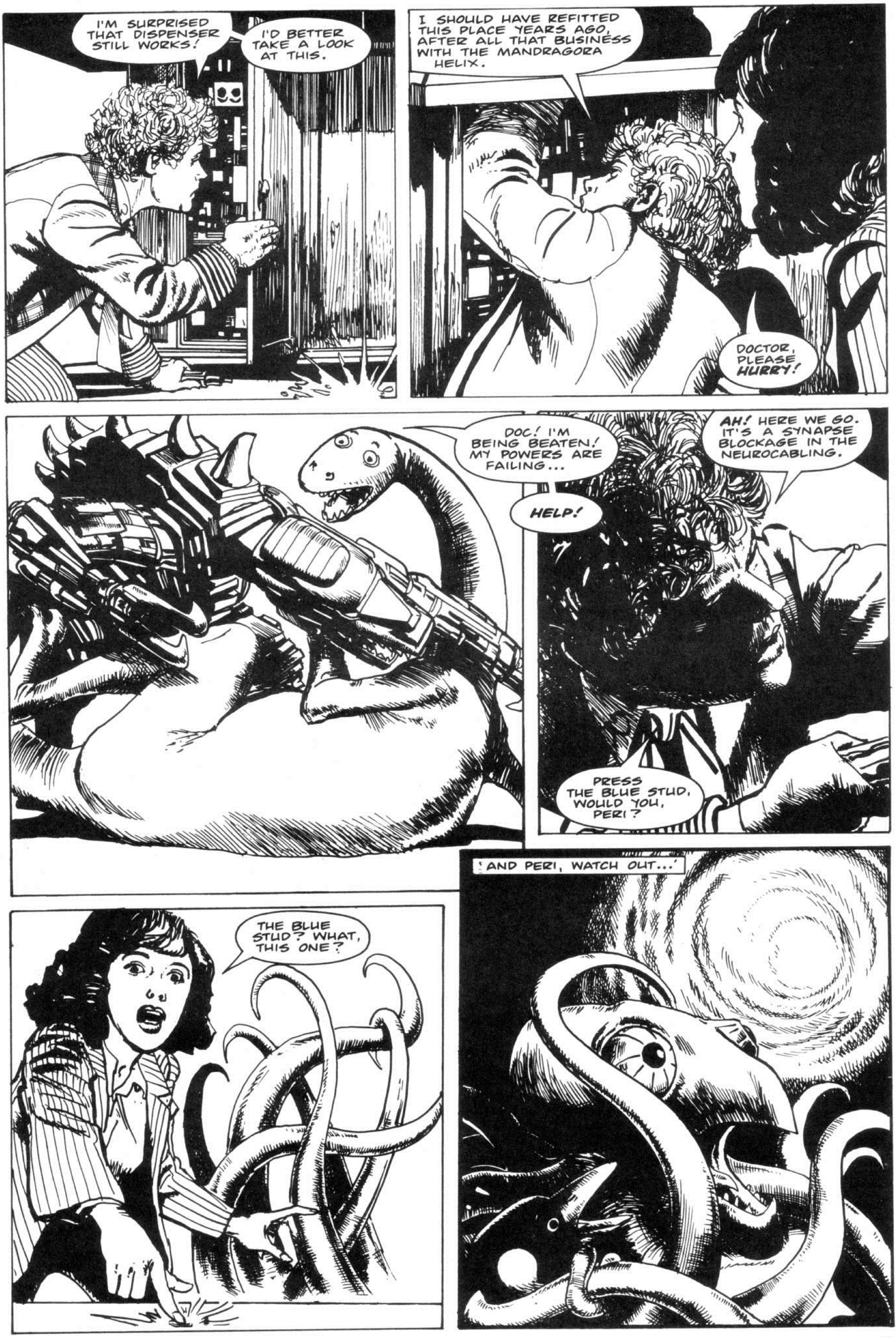
I DIDN'T KNOW YOU KEPT A **ZOO** DOWN HERE AS WELL, DOC.
UP HERE, YOU MEAN.
AND IT'S NOT STRICTLY A ZOO. MORE A SORT OF WAY STATION.
MOST OF THESE ANIMALS WERE ENDANGERED IN ONE WAY OR ANOTHER.
WHAT I DO IS RELOCATE THEM IN SUITABLE ENVIRONMENTS WHEN I GET THE CHANCE.
AND IN THE MEANTIME THEY'RE MAINTAINED IN THESE SYNTHETIC HABITATS. FORTUNATELY THERE HASN'T BEEN TOO MUCH DAMAGE. I'LL DEAL WITH IT LATER.
THERE'S NO DENYING YOUR HEARTS ARE IN THE RIGHT PLACES, DOC, BUT NONE OF THIS HELPS US FIND PERI!
AS I RECALL, IT WAS **YOU** WHO MANAGED TO LOSE HER.
TAKE A LOOK AROUND.
YEAH, IT'S A MESS. SO?
IT MEANS THE INTRUDER'S BEEN **THROUGH** HERE — AND MORE. THAT HABITAT THERE CONTAINED A **SWUFFLE**, ONE OF THE MOST HEARTBREAKINGLY APPEALING FURRY ANIMALS YOU'RE EVER LIKELY TO ENCOUNTER.
NOW, THAT CASE HAS BEEN BROKEN FROM THE **INSIDE.**
WHAT DOES THAT SUGGEST TO YOU?
THE SWUFFLE GOT **BORED?**


IT WASN'T A SWUFFLE. IT ONLY MADE ITSELF LOOK LIKE ONE, SO THAT I WOULD BRING IT ON BOARD.
IT WAS A SHAPESHIFTER!
ADD TO THAT INFORMATION THE FACT THAT OUR INTRUDER HAS BEEN ABLE TO DRAIN ENERGY FROM THE TARDIS, AND WHAT DO YOU GET?
HOPELESSLY CONFUSED?
YOU GET A KYMBRA CHIMERA.
IT'S A VERY PRIMITIVE RELATIVE OF YOUR SPECIES, AS A MATTER OF FACT. ONLY IN THE CHIMERA'S CASE, IT USES STOLEN ENERGY TO POWER ITS SHAPE CHANGES.
US WHIFFERDILLS RELATED TO MONSTERS? COME ON, DOC!
I'M AFRAID IT'S TRUE.
AT LEAST PERI SHOULD BE SAFE FOR A SHORT TIME, WHILE THE CHIMERA ABSORBS THE ENERGY IT DRAINED.
YOU KNOW, IT'S A CURIOUS THING, FROBISHER...
I DON'T REMEMBER THIS BEING HERE.


BUT THE TARDIS SEEMS TO BE GETTING **BIGGER**.
STILL, WHILE WE'RE HERE WE'D BETTER TAKE A LOOK IN THE SECONDARY CONTROL ROOM.
MAYBE WE SHOULD SPLIT UP— COVER MORE GROUND.
YOU'D ONLY GET LOST.
ANYWAY, WHAT DO THEY SAY ON EARTH? TWO HEADS...
... ARE BETTER THAN ONE!
PERI?
DOCTOR! HELP!
DOCTOR! HELP!
WOULD YOU LIKE TO REPHRASE THAT, DOC?


FROBISHER, QUICKLY! WHICH ONE? WE **MUST** GET IT RIGHT!
ON THE LEFT.
IT CAN'T DUPLICATE CLOTHING...
'SEE? THE CLOTHES AND NECKLACE ARE FUSED INTO ITS FLESH!'
SSSSS!...
LOOK OUT!
I'LL GET PERI, IF YOU CAN KEEP IT BUSY.
IF I'M RIGHT, IT'LL COPY YOU AND EXHAUST ENOUGH OF ITS POWER FOR ME TO GET RID OF IT! RECKON YOU'RE UP TO IT?
I GET THE EASY JOB, HUH? OKAY, DOC...
EXCUSE ME WHILE I CHANGE...


'... INTO SOMETHING A LITTLE MORE COMFORTABLE!'
FROBISHER — IS THAT YOU?
GRRRSHHH!
COME ON, PERI!
DOCTOR, WHAT'S HAPPENING?
FIRST I THOUGHT IT WAS YOU AND THEN...
LET'S HOPE FROBISHER'S POWERS LAST.
NOW, ALL I HAVE TO DO IS ACTIVATE THE DISPOSAL WHORL AND...
OH...
THAT'S NOT EXACTLY WHAT I HAD IN MIND.
DOCTOR?
HURRY IT UP, DOC!
DOCTOR... THIS IS TEA!
REALLY?


I'M SURPRISED THAT DISPENSER STILL WORKS!
I'D BETTER TAKE A LOOK AT THIS.
I SHOULD HAVE REFITTED THIS PLACE YEARS AGO, AFTER ALL THAT BUSINESS WITH THE MANDRAGORA HELIX.
DOCTOR, PLEASE *HURRY!*
DOC! I'M BEING BEATEN! MY POWERS ARE FAILING...
HELP!
AH! HERE WE GO. IT'S A SYNAPSE BLOCKAGE IN THE NEUROCABLING.
PRESS THE BLUE STUD, WOULD YOU, PERI?
THE BLUE STUD? WHAT, THIS ONE?
'AND PERI, WATCH OUT...'

'...FOR THE SUCTION!'
SHREEEE!
HELP!
BLUE STUD, PERI!
THERE!
NOW THAT WASN'T SO BAD, WAS IT?
SHHWIIIING
NEVER!
NEVER AGAIN!
WELL?
TEA, ANYONE?
THE END.

MATRIX Data Bank

BEFORE BENTON

Gillian Moore from Cumbria writes in to ask about actor John Levene, better known to readers as Sergeant Benton, the Brigadier's right-hand man in the UNIT days. She says she read in a magazine that he played a Cyberman and wants to know when this was.

John actually played one of the Cybermen in The Moonbase, the 1966 Pat Troughton story, but at that time he spelt his name Levine. He also played a Yeti in the 1968 classic, The Web of Fear, before going on to play Benton in the epic Cyberstory Invasion.

UNDATED

Our next question comes from Moray Laing from Berwickshire who has been flicking through his back issues of **Doctor Who Magazine.** He asks about the *TARDIS Log* series, where it stated that *The War Games* took place in 48063 AD, *The Deadly Assassin* took place in 4870 AD and that *The Invasion of Time* took place in 4871 AD. It also stated that *Arc of Infinity* took place in the year 5000 AD. If this is so, points out Moray, the Second Doctor's trial took place after the Fifth Doctor was made President – as *The Five Doctors* was stated as being set in the 19th Century.

The basic problem here is that not all the televised stories were given dates that they were supposed to be set in and when that article was written, many of the dates were suppositions for the purpose of completeness. In fact, of the stories mentioned above, only *Arc of Infinity* has a date, 1983, and that is only because it was a contemporary setting.

EPIC JOURNEY

Now a bumper question from Michael Turnbull of Lancaster. He would like to know, from the epic 12 episode story, *The Daleks' Master Plan*, how the Doctor and his companions travelled from place to place, in what order and in which episodes.

Here goes: In Episode one, the Doctor, Steven and Katarina arrive on Kembal in the TARDIS, fresh from their adventure in Troy. There they stay until, together with Bret in Episode two, they steal an SPA-7 spacecraft and travel to Desperus, a prison planet. They leave Desperus in the SPA and head back to Kembal and on the way Katarina dies. They arrive on Kembal in Episode four. Episode five sees the Doctor, Steven and Sara Kingdom transported to Mira by a matter transporter. Episode six, and they steal a Dalek spacecraft and travel back to Kembal. The very end of this episode sees them back in the TARDIS, about to leave Kembal, and Episode seven sees them arrive in Liverpool, Christmas 1965.

From there they travel to a Hollywood film studio, again in the TARDIS. Episode eight, and the three travellers pay a brief visit to Old Trafford Cricket ground and from there on to the planet Tigus. Their next destination is London at the turn of the year from 1966 to 1967 and then on to Egypt at the time of the building of the great Pyramid. The next attempted journey is in Episode ten where the Doctor, Steven and Sara try to leave Egypt after the Monk has meddled with the TARDIS. Episode eleven, and the travellers arrive on Kembal in the TARDIS for the showdown. The final journey of the story is when the Doctor and Steven leave Kembal *en route* for their next adventure.

Compiled by David Howe DWAS Reference Department.

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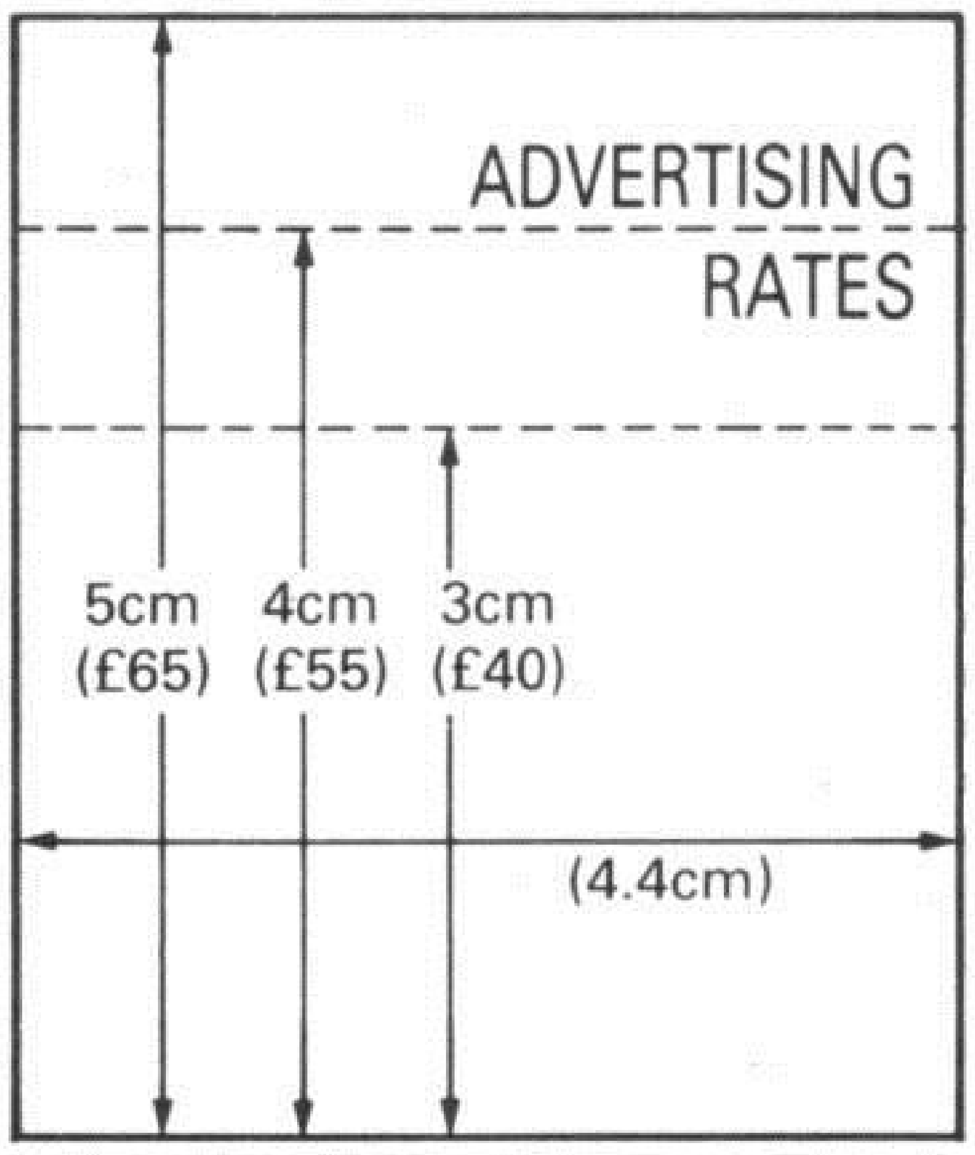

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APOLOGY

Marvel Comics apologise to **Titan Books** and **Forbidden Planet** for printing the American version of the Chris Achilleos Portfolio Ad. in the Doctor Who Summer Special. The details and prices printed there are incorrect. Please see Doctor Who 117 for the correct information.

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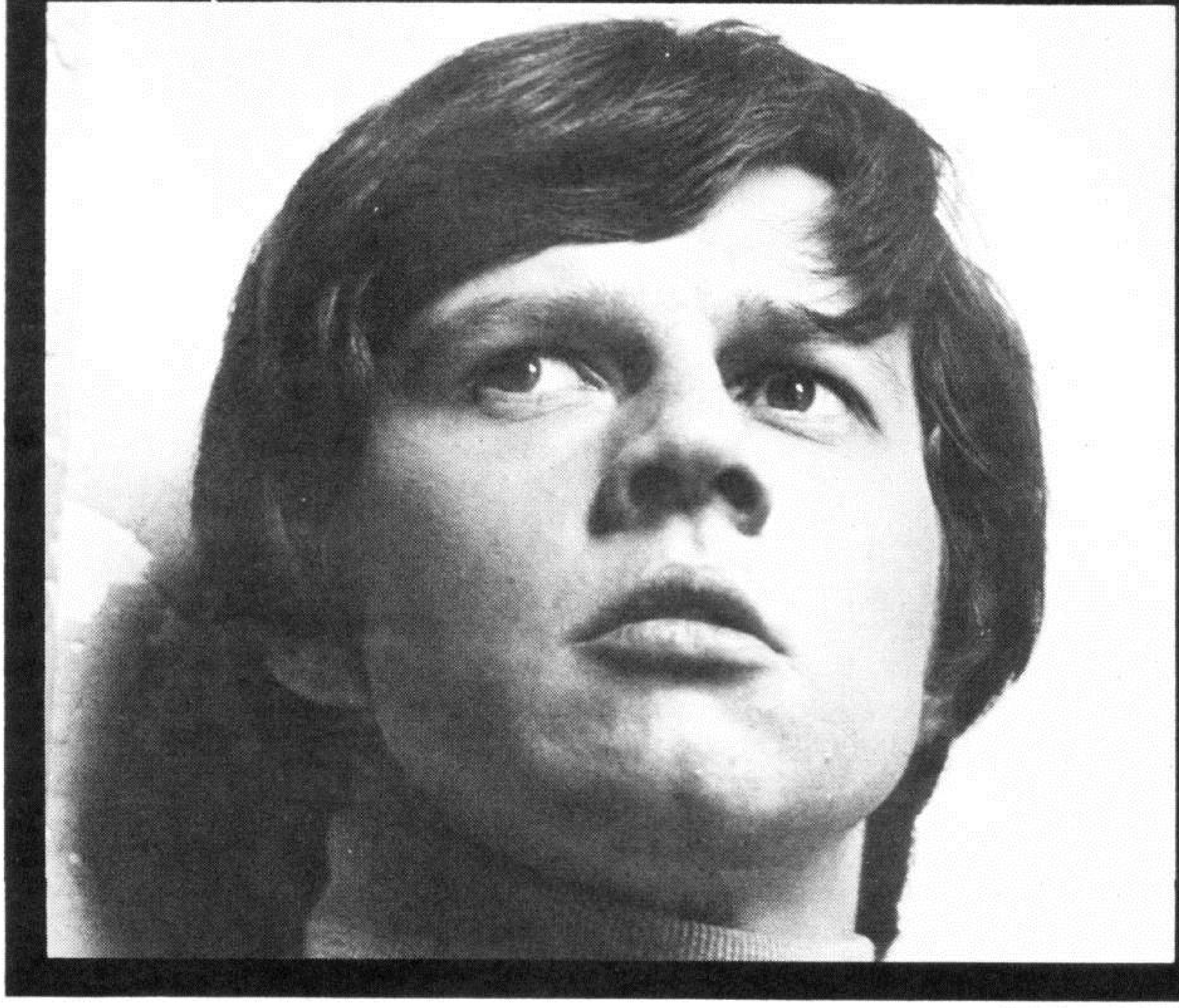
Travelling Companions

Jamie McCrimmon, the young Scottish Highlander who joined the Second Doctor on his travels, was one of the most popular and longest serving companions. By Richard Marson.



The Doctor usually tries to avoid getting too close to his travelling companions, being aware that their friendships cannot last indefinitely. However, it is not the Time Lord's nature to remain detached, and he has formed close friendships with long-term companions.

Jamie was one such companion. He remained with the Second Doctor virtually throughout his travels.

It isn't really difficult to see what it was that attracted both the errant Time Lord and the audiences at home to this young Scots Highlander. Jamie had some of the most attractive qualities of youth – energy, good looks, an easy charm, and sufficient lack of experience and intelligence to endear him not only to the viewers but also to the notoriously vain and egotistical Doctor.

Jamie developed from a boy in his first adventure, to being very definitely a man, who could look after himself, by the time of his departure. His youth had a particular advantage of lending him an open mind, without which he would hardly have lasted five minutes in the TARDIS, never mind several years. Jamie might not have understood everything he encountered, but he never closed his mind to it, and was very soon at home with the wonders of the future life into which he had strayed.

He retained a sense of proportion in his relationships, not only with the Doctor, but with the girls on board the TARDIS. To Victoria he was the big brother, with a hint of romantic attachment. He may have been brave as it was, but when defending Victoria, he was positively macho, and his sorrow at her departure from the TARDIS almost spelled the end for his own stay there.

His brother/sister relationship with Zoe was definitely competitive. They were fond of each other, but Zoe was more than mildly patronising about Jamie's rustic simplicity, while he, not taking to being put down by a mere girl (sexual equality was unheard of in the 18th Century), was always trying to prove his determination and heroism.

With the Doctor, Jamie enjoyed a friendship based on a deep understanding and mutual trust. Jamie depended absolutely on the Doctor to be his guide and mentor throughout the strange situations they found themselves in, while the Doctor enjoyed the chance to show off, and depended on his companion's strong-arm skills in times of emergency.

Jamie was very much the individual – he may have been overawed at times, but he never lost his fierce, clannish McCrimmon pride. He was a fighter who wouldn't give up, although he was often sceptical about the Doctor's way-out plans and distinctly vague attitude to life. Jamie took a keen pleasure in all that went on around him, relishing the challenge of opposition on occasion. This is especially clear in stories like *The Mind Robber,* The Yeti stories and *The Seeds of Death*. Jamie dealt in action not words, which was often an advantage when his opponent happened to be an Ice Warrior or a Cyberman!

Much of the reason for Jamie's success lies with Frazer Hines' long stay in the role – over 100 episodes. Many companions never develop because they're just not there for long enough, but much of Jamie came about as writers got to know Hines' own outgoing personality and his great working friendship with his *Doctor Who* colleagues.

The element Hines most enjoyed about the part was the paradox of Jamie witnessing incredible wonders in space whilst keeping his feet on the ground, and thus his identity intact. He was also a great champion of the humour in the part, which was considerable and varied from literal clowning around in a double act with Patrick Troughton (*The Invasion* is a good example), to verbal banter between the occupants of the TARDIS.

Jamie was, of course, something of a Sixties sex symbol, which may have had a lot to do with his insistence on wearing his own kilt throughout his time as a crew member with the Doctor. Certainly he was always fond of the ladies, quite apart from Victoria and Zoe, and briefly, the alluring Peri Brown. Obviously, he was also assigned the action sequences, including a dynamic fight in *The Evil of the Daleks,* and being paired opposite a vast Turk named Kemel and various soldiers in *The War Games.*

Unfortunately, Jamie and the Doctor had to be parted from each other at some stage, and the inevitability of this parting made it all the more poignant. Jamie had grown to be as much a part of the Second Doctor's era as the Doctor himself.

It was appropriate that the young Scot should be returned from whence he had originally come, back into the fray of fighting the English Redcoats and with his memory of all but his first adventure with the Doctor erased by the Time Lords. However, considering how much he had developed and changed, this was a great shame, especially as, from an historical angle, it is likely he might have been killed shortly after his return. If this was the case, then the McCrimmons would have lost a very fine member of their clan, long before his time. But judging by his performance in the TARDIS, the chances are that Jamie survived to enjoy a fine old age.◆

DOCTOR WHO MAGAZINE™

Short Story Competition

Winner, Under 15 Category.

Hall of Mirrors

By Alan Mckee

The blue police box materialised in a dark, gloomy corridor and as the door swung open, a tall, broad man swept out in a blaze of multi-coloured fabric.

"Come out! Come on, show yourself!" he shouted into the darkness.

A short girl appeared by his side; this was Peri.

"Who are you shouting at Doctor?"

The Doctor turned to her.

"Whatever caused the power failure in the TARDIS is out here somewhere. And nobody makes my TARDIS crash-land and gets away with it!"

Suddenly The Doctor caught sight of a movement at the edge of his vision. Quickly turning, he found he was facing himself! He looked around him. He was in a hall of mirrors! Stretching away to either side, the Doctor began to make out endless corridors of mirrors as his eyes adjusted to the darkness.

"Doctor." Peri tugged his arm. "Look at the TARDIS!" The Doctor turned and looked. There was no sign of it; only a seemingly endless row of mirrors.

"What happened to it?" he demanded.

"It sort of shimmered, and it turned into a mirror."

"What? That's impossible. The chameleon circuit is disconnected."

"Well it happened. Don't ask me how."

The Doctor thought for second.

"We could easily lose it," he announced. "We'll have to mark it in some way."

"Would this do?" asked Peri, producing a stick of lipstick from her pocket.

"Perfect!" said the Doctor, as she drew a large cross on the surface of the mirror that was the TARDIS. He turned and led away along the corridor of mirrors.

They soon discovered it was not just one corridor, but an entire maze constructed of mirrors, and only the Doctor's fantastic memory stopped them from becoming completely lost.

Distorting mirrors, small mirrors, large mirrors, old mirrors, they seemed to go on for ever. But nowhere was there any sign of life. All was darkness and unearthly silence.

Suddenly the Doctor gestured to Peri to stop.

"I can hear voices up ahead," he whispered. "Stay here."

He crept forward and peered around a mirror, then turned back.

"There seems to be some kind of large room up ahead," he told Peri. "That's where the voices were coming from. Follow me."

Slowly they crept into the gloom.

They found themselves in a large hall. The walls were an evil black; the only furniture consisted of a single huge mirror in one wall, and a table with two chairs.

Two figures sat at this table.

"Hello!" the Doctor greeted them as he strode into the room.

Two blank faces looked towards him. One was clear, handsome and pleasant, the other dark and almost saturine. Nevertheless, they were remarkably similar.

"You have come," said the darker figure.

"At last," added the other.

The Doctor was nonplussed. "You were expecting me?"

Both figures nodded.

A look of understanding, then anger crossed the Doctor's face. "Then are you the ones responsible for the power drain that affected my TARDIS?"

"No," replied the more handsome figure. "We are as much trapped by it as you."

The Doctor thought for a moment, then introduced himself. "I'm the Doctor, this is my assistant, Peri."

The handsome figure nodded. "I am Ademus."

"And you?" the Doctor prompted, looking at the darker one.

"I told you. Ademus," he replied, almost irritably.

"Doctor, I don't like this," whispered Peri.

The Doctor looked hard at the two figures before speaking again.

"I seem to recognise that name," he whispered, "but I can't quite place it."

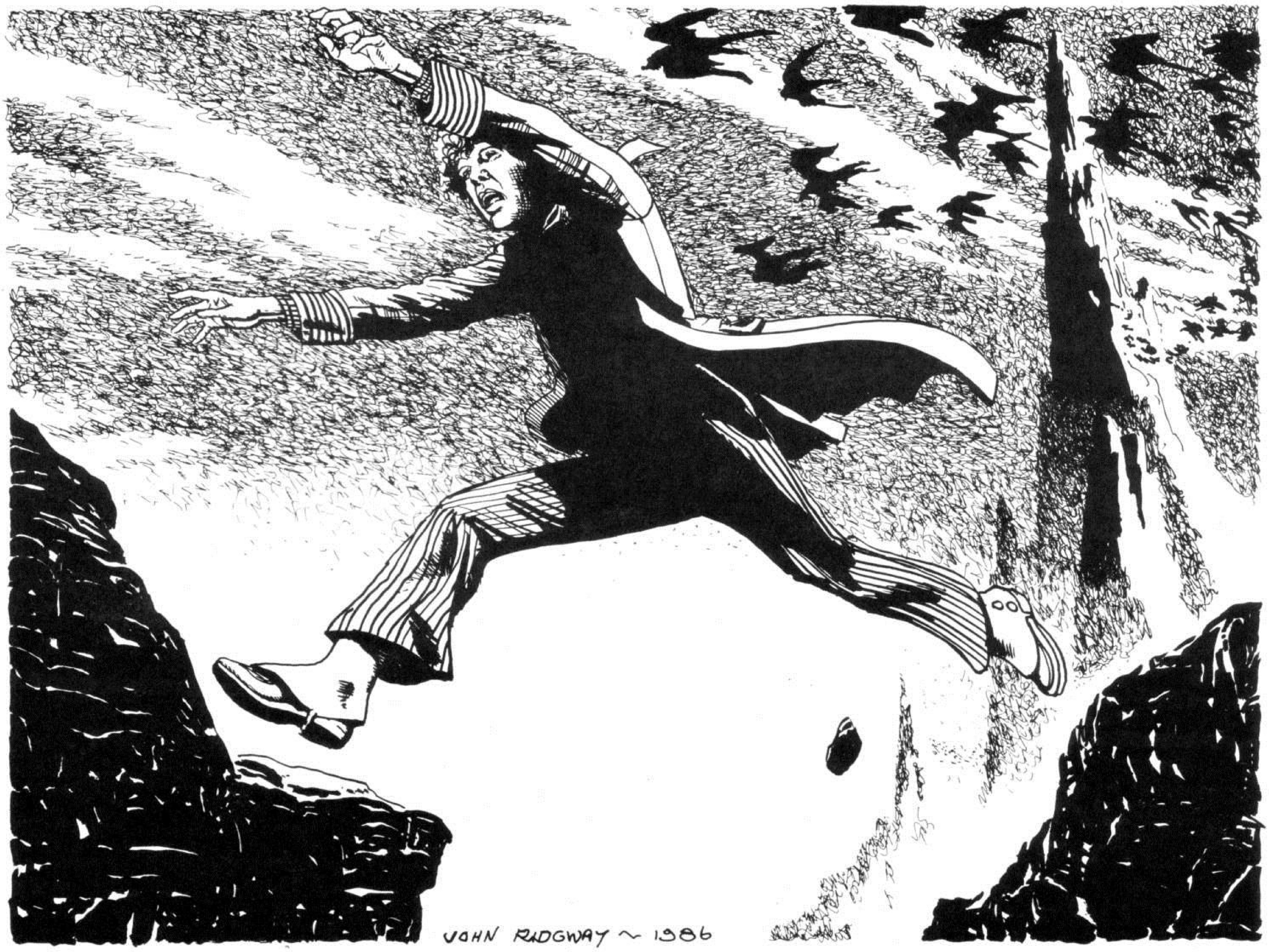
"He turned back to the two men. "Do you know what is happening here?"

For the first time, the dark-haired man seemed to come to life. His face unfroze, and he smiled.

He told them he had been a space traveller like themselves, he had been trapped in the hall of mirrors for an aeon, managing nothing in that time except to discover that the hall was in some way maintained by a device behind the mirror before them.

"But do you know what the point of it all is?" the Doctor asked at the end of Ademus's story.

"No," the man replied quickly, avoiding their gaze. "But I know you must destroy the mirror. It is the only



way to free us. I cannot."

"Why not?" pried the Doctor, his curiosity aroused.

"Do not ask. Some things are better left unknown."

The Doctor sighed, unconvinced. "Well, I suppose if it's the only way to free my TARDIS . . ." he began.

"It is," Ademus insisted. "You must destroy it."

Abruptly, he turned away and sat down. He seemed to freeze again, and stared zombie-like into space.

Peri shivered.

"Doctor, what's going on here?"

It took them another eternity to find the TARDIS. When they did, the Doctor stepped quickly inside, telling Peri to wait, and a few minutes later he re-appeared, carrying a large and ungainly piece of apparatus.

"U.H.L.F. destructor," he explained. "Picked it up on Mars some time. Like a giant sonic lance."

Peri had been thinking.

"Doctor, how do you know the mirror really is causing the power failure? What if Ademus is lying to you?"

The Doctor hoisted the device onto his shoulders.

"There's only one way to find out, isn't there?"

As they entered the hall, both Ademus' looked towards them.

"What is that?" asked the dark one.

"A device to destroy the mirror," answered the Doctor. "It may take a while because of the power drain, but it will do the job."

He set down the machine facing the mirror, primed it and switched on. A low but penetrating wail emerged. The mirror shimmered, then slowly began to warp. Several minutes passed. Just as it looked about to shatter, a look of horror appeared on the Doctor's face and he quickly switched off the machine.

As the noise died away, the blond Ademus looked at him.

"Why have you stopped?" he demanded.

"I've . . . em . . . just remembered something I need in the TARDIS. I won't be a minute. Come on, Peri."

Grabbing his machine in one hand and Peri's arm in the other, he almost dragged her out of the hall.

"What was all that about?" she demanded as they ran back to the TARDIS.

"I remembered who Ademus was," the Doctor panted, turning down a side corridor.

"Who?"

The Doctor stopped and turned to face her.

"Ademus is, or was, one of the most dangerous men in the universe. He had tremendous powers. Unfortunately, he used them to try to take over his home galaxy, Tremanous; he almost succeeded, too. He was only stopped when the White Guardian intervened. Being unable to destroy him, he gave him to his own people for punishment. He was put on trial, and sentenced to be trapped in the world of his own mind, given substance through a mental projection controlled by a huge, semi-sentient machine."

Peri considered this.

"So we're trapped inside his mind?" she eventually asked.

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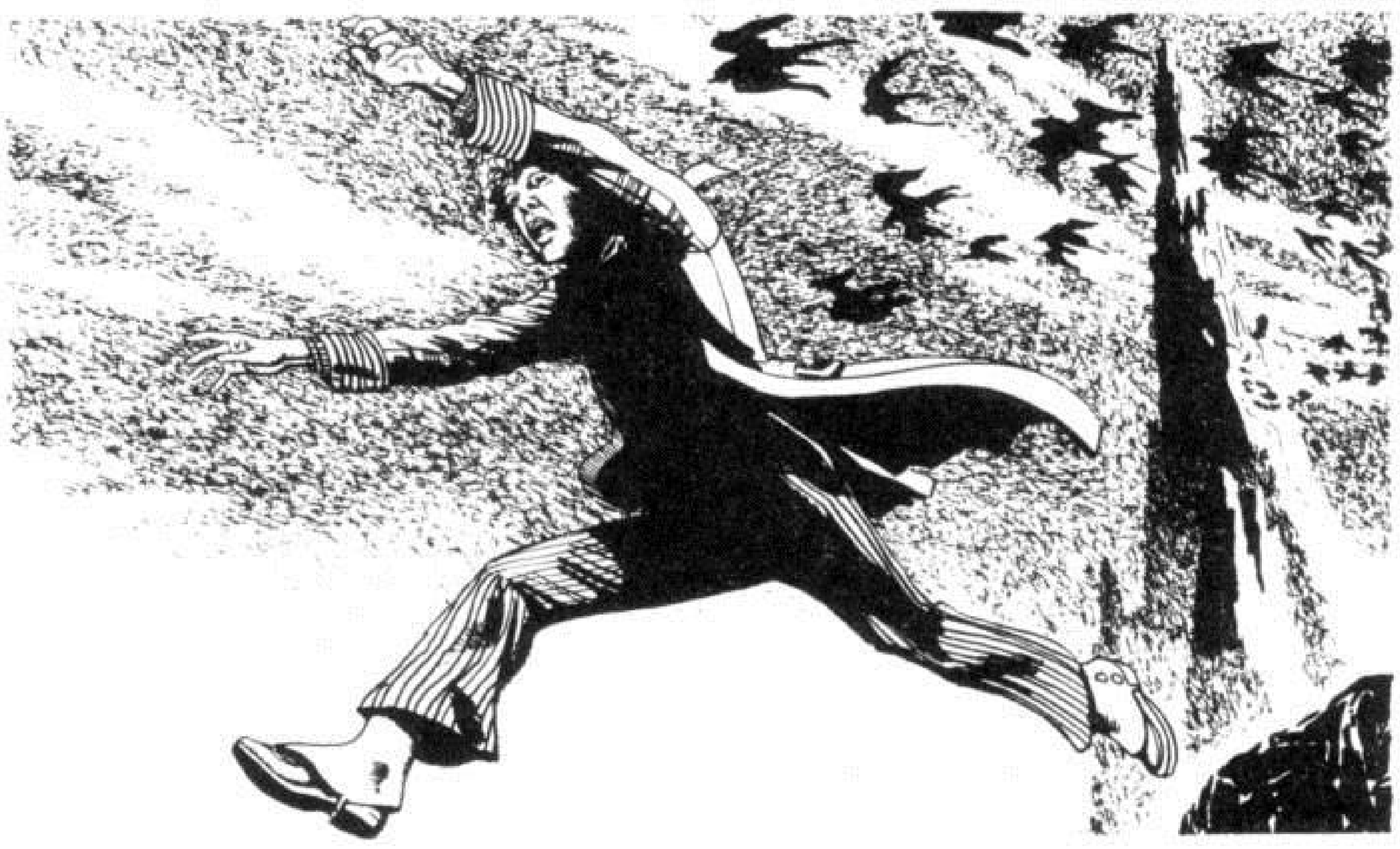

◀ "Not quite. In a physical manifestation of it."

"And this machine — is it what's draining the power out of the TARDIS?"

"Yes. That's one of its functions. The only way his people could make sure he didn't muster enough energy to destroy his prison was to continually drain it from him."

"And the machine is behind the mirror?"

"Right."

"So how do we free the TARDIS without freeing him?"

"Good question. Let's get back to the TARDIS," he suggested. "I'm sure I'll think of something."

Inside the console room of the TARDIS, the Doctor sat in his purple chair and began to think out loud.

"So . . . the machine behind the mirror has the TARDIS' power. And we need to get that power without destroying the machine."

He stood up and flicked some switches.

"I wonder just how much power we have left . . . enough for a short hop, perhaps?"

He reached over and set some co-ordinates, then pulled a lever. There was a loud groan as the TARDIS attempted to de-materialise, without success.

"What if we divert all subsidiary power?" he wondered, and pushed some more buttons.

"Hang on, Peri," he said, and re-pulled the take-off lever. Immediately, the emergency lights went out, and with a loud wail, the TARDIS de-materialised.

Opening the doors manually, Peri and the Doctor found themselves in the hall. The Doctor carried with him two thick cables he had attached to the underside of the TARDIS console, while Peri held a strange spherical device the Doctor had produced after rummaging in an equipment locker.

"Where have you been?" demanded Ademus in unison.

"I was getting my TARDIS," he told them.

"Why?" they queried loudly.

"I need it."

"You do not," the dark Ademus announced. "You need only the sonic device."

"No!" The Doctor's voice was commanding. "I have realised who you are. I don't need to destroy the mirror to get away from here. And I am not going to free you."

"Oh, but you will. You have to destoy the mirror to free your own TARDIS."

"Not with the help of this little device." The Doctor indicated the machine Peri was carrying. "Put it down by the mirror," he instructed her.

"It's my own little version of the mirror," he continued to Ademus. "It will absorb back the power from the mirror and channel it to my TARDIS. That will provide me with enough power to escape from its field altogether."

Fear and anger chased each other across Ademus' face.

"I simply have to connect it up . . ." the Doctor continued, as he moved towards the machine.

"You can't!" shouted Ademus. "I won't let you. This is my world! I rule here! I won't let you!"

Suddenly the universe around the Doctor changed. He was on an endless, barren plain. All that remained with himself was the mirror, his device and his cables.

"I won't let you!"

Ademus' voice echoed across the rapidly darkening sky. As the Doctor approached his machine, a screaming gale sprang up, pushing him backwards. He forced his way onwards, now through pouring rain which suddenly became snow, as a yawning crevice suddenly appeared before his feet. He leaped it, barely making it to the far side, and far above he heard a squawking, an evil burbling. Glancing up he saw a flock of . . . birds? Demons? They were plummeting towards him. All around was chaos.

Finally, he reached the machine. With shaking hands, he forced the cables into their sockets and yanked the switch to start his device.

There was silence.

He was back in the hall. His device hummed quietly.

Peri ran to him.

"Doctor, are you all right?"

But his attention was on Ademus, who was gazing at him pleadingly.

"Please don't leave me. Not by myself. Please. I'll be good. Take me with you."

There was something almost child-like about the anguish in his eyes. The Doctor ignored it.

"I can't. You must stay here. I'm sorry."

With this he ushered Peri into the TARDIS, then he retrieved his device before following her.

"Goodbye, Ademus."

And the TARDIS dematerialised.

In the now brightly lit console room, Peri turned to the Doctor, who was busy storing his equipment in a locker.

"I meant to ask you, Doctor – why were there two of Ademus?"

"That was a physical manifestation of his schizophrenia."

"You didn't mention he was schizophrenic."

"Well, being trapped in a place like that for a millenium's bound to affect the mind."

"And why was his world a hall a mirrors?"

"He was confused, felt lost within himself, and the mirrors . . . reflected that – if you'll excuse the pun."

"Oh Doctor, your jokes are getting worse," groaned Peri.

"Really?" The Doctor raised his eyebrows. "I thought they were getting better!"

And together they flew on through the vortex . . .

Congratulations to Alan McKee, aged 14, of Cults, Aberdeen, who will win, as First Prize-Winner in his category, a Sevans Dalek, constructed and painted to his specifications and also the illustration which accompanied his story, kindly donated by John Ridgway.

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